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PREFACE

That the culture of the Far East is linked with our own by ties of the most vital importance is becoming increasingly apparent from year to year. Especially true is it that the various national schools of art of the Orient can no longer be regarded as isolated phenomena, interesting only in a retrospective sense. On the contrary they are still active processes, destined to exert a steadily growing influence upon the esthetic ideals of Occidental lands. It is for this eminently practical reason, as well as for its own intrinsic interest, that the field of Oriental art is so important to us.

For various reasons, the attention of the University Museum in this connection has been confined largely to China. Of the earlier phases of the art of that country practically nothing has survived save certain sacrificial vessels of bronze, of massive construction and displaying a sort of barbaric strength and dignity not found in later bronze vessels. As a rule their decoration is highly symbolic and consists principally of conventionalized patterns. Frequently they are covered with a very rich and beautiful patina in tones of green, blue, and brown, varying with the chemical constitution of the soil in which they have lain or of the atmospheric conditions to which they have been exposed.

Somewhat later it was that there arose in China that art of sculpture the excellence of which has attracted such favorable notice of recent years. The development of this art was a consequence of the introduction of the Buddhist faith from India in the early centuries of our era, and the earliest examples of Chinese statuary which have come down to us date from the Tartar dynasty known as the northern Wei (A. D. 386–535). Conse-

quently statues from this epoch are spoken of as belonging to the Wei period, in spite of the fact that that dynasty ruled only over a portion of northern China and is not recognized by the Chinese as a legitimate one. It was a little later than this, during the T'ang dynasty (A. D. 618–907), that sculpture in China attained its highest development. That era has left us statues both in stone and in pottery which rank among the greatest that have ever been produced anywhere. The University Museum is especially fortunate in possessing specimens of this great art such as are unsurpassed anywhere in the world.

Although painting has existed in China for not less than two thousand years, scarcely a picture exists today which we can assign with assurance to any period earlier than the T'ang dynasty (A. D. 618–907). Under the rulers of that house and of the Sung dynasty (A. D. 960–1280) painting attained a pitch of excellence never reached before. Surviving examples compel the highest admiration. Particularly do they display in an eminent degree that complete mastery of brushwork for which Oriental painting has ever been noted. In determining the date or authorship of any given work in the absence of independent historical evidence, there is still great difficulty. The painter's seal and signature are not always trustworthy, and while internal indications may tell us much, and sometimes even be decisive, it is still true that where documentary evidence is wanting, determinations are matters of individual opinion rather than of knowledge.

The use of pottery has been known among the Chinese from prehistoric times, but at first the development of the art was exceedingly slow. Glazes appear to have been almost if not entirely unknown until the Han dynasty (B. C. 206–A. D. 221), when they begin to appear, possibly as a result of the contact which arose at that time with western Asia, where glazes had been known for many centuries. Before the end of the T'ang dynasty, however,

both earthenware and stoneware were made in a variety of shapes and ornamented with numerous colored glazes. At about this time, too, the céladons, forerunners of the true porcelains, began to make their appearance, and soon attained an enormous vogue, being carried, particularly by Arab traders, to Malaysia, India, East Africa, and even to the Mediterranean.

Porcelain in its restricted sense is a development of the last two dynasties, the Ming (1368–1644) and the Manchu, or Ch'ing (1644–1912). It has been variously defined, but essentially it is composed of a special sort of white non-fusible earth known as kaolin, fluxed with petuntse, a powdered quartz. The Chinese seem at first to have valued porcelain less for its own beauty than for the facility with which it lent itself to imitations of various precious materials. For example, green jade was imitated in the céladon wares with their deep pellucid sea green glazes, while ivory found a substitute in the ware known as blanc de Chine. Soon, however, porcelain began to be prized for its own excellent qualities, and under the Ming emperors was brought to a high state of development, which continued unchecked well on into the Manchu dynasty. It was under the emperor K'ang Hsi (1662–1722) that the art reached its climax. Under the two succeeding emperors, Yung Ch'eng (1723–1735) and Ch'ien Lung (1736–1795), porcelain continued to be beautifully and carefully made; but it does not quite equal the greatness and vigor of the best K'ang Hsi specimens. The great days of Chinese porcelain may be said to have ended with the beginning of the nineteenth century.

Other countries represented at present in the Oriental Section are Persia and Tibet. In the case of the latter country particular attention is called to the intermediate position of its art. Lying between China and India, Tibet received its culture partly from the one land and partly from the other. Its main impress, however, is Indian,

inasmuch as the art of Tibet is almost wholly religious, and connected with Buddhism, which originated in India.

The art of Persia has so far received less attention than it deserves. Fundamentally it is the old indigenous art of the Iranian plateau, deeply modified by Babylonian influence, later and less deeply by Greek ideas after Alexander. Adopted almost in its entirety by the Arabs after their conquest of Persia in the first half of the seventh century A. D., it has been carried far and wide by them in the course of their conquests and trading ventures. In this way Persian art has come to exert a most potent influence over a great part of the world, from China to Spain and equatorial Africa, and deserves more intensive study in the land of its origin.

C. W. B.

Chronological Summary of Chinese Dynasties

(The earlier or mythical periods are omitted)

The earlier dates given in the following table have been calculated backward by later historians from the lengths of the reigns and other data recorded in the current annals, and must consequently be taken as only approximate. It is not till the accession of Hsüan Wang (B. C. 822) that there is a general agreement in the native sources. From this time downward the official Chinese dates are accepted by sinologues and Chinese scholars generally. Not in every case did the dynasties named below rule over the whole of China; those named are the ones regarded by the Chinese themselves as legitimate.

The Three Early Dynasties (Feudal Period)

(Known to the Chinese as San Tai)

Name of Dynasty	*Number of Rulers*	*Duration of Dynasty*
Hsia	Eighteen	B. C. 2205–1766
Shang	Twenty-eight	" 1766–1122
Chou	Thirty-five	" 1122–255

Name of Dynasty	*Number of Rulers*	*Duration of Dynasty*
Ch'in	Five	B. C. 255–206
Western Han	Fifteen	" 206–25 A. D.
Eastern Han	Twelve	A. D. 25–221

Period of the Three Kingdoms

Minor Han	Two	A. D. 221–265
Western Chin	Four	" 265–317
Eastern Chin	Eleven	" 317–420

Epoch of Division between North and South

Sung (Liu House)	Eight	A. D. 420–479
Ch'i	Seven	" 479–502
Liang	Six	" 502–557
Ch'ên	Five	" 557–589

While the four above named dynasties were ruling over southern China, the northern half of the country was under the domination of the Northern, Western, and Eastern Wei Dynasties (Tartar House of Toba), as well as of the Northern Ch'i and Northern Chou.

Sui	Four	A. D. 589–618
T'ang	Twenty-two	" 618–907

Wu Tai ("Five Dynasties")

Posterior Liang	Two	A. D. 907–923
" T'ang	Four	" 923–936
" Chin	Two	" 936–947
" Han	Two	" 947–951
" Chou	Three	" 951–960
Northern Sung	Nine	" 960–1127
Southern Sung	Nine	" 1127–1280

Between the overthrow of the T'ang Dynasty, at the commencement of the tenth century, and the rise of the Mongol power, early in the thirteenth, great portions of northern China were ruled over by the following Tartar dynasties: Liao (Khitan Tartars), 907–1125; Western Liao, 1125–1168; Kin (Nuchen Tartars), 1115–1234.

Yüan—Mongol dynasty	A. D. 1280–1368
Ming—Native dynasty	" 1368–1644
Ch'ing (Ts'ing)—Manchu dynasty	" 1644–1912
Republic	" 1912

Emperors of the Ta Ming ("Great Bright") Dynasty

Dynastic Title	Title of Reign (Nien Hao)	Date of Accession A. D.	End of Reign A. D.
T'ai Tsu	Hung Wu (Wonderful Bravery)	1368	1399
Hui Ti	Chien Wên (Founder of Literature)	1399	1403
Ch'êng Tsu	Yung Lo (Eternal Joy)	1403	1425
Yên Tsung	Hung Hsi (Abounding Glory)	1425	1426
Hsüan Tsung	Hsüan Tê (All-pervading Virtue)	1426	1436
Ying Tsung	Chêng T'ung (Correct Ruler)	1436	1450
Ching Ti	Ch'ing T'ai (Great Brilliancy)	1450	1457
Ying Tsung (resumed government)	T'ien Shun (Obedient to Heaven)	1457	1465
Hsien Tsung	Ch'êng Hua (Perfected Influence)	1465	1488
Hsiao Tsung	Hung Chih (Marvelous Administration)	1488	1506
Wu Tsung	Chêng Tê (Correct Virtue)	1506	1522
Shih Tsung	Chia Ching (Rejoicing in Purity)	1522	1567
Mu Tsung	Lung Ch'ing (Eminent Excellence)	1567	1573
Shên Tsung	Wan Li (Ten Thousand Generations)	1573	1620
Kuang Tsung	T'ai Ch'ang (Great Abundance)	1620	1621
Hsi Tsung	T'ien Ch'i (Heaven Born)	1621	1628
Chuang Lich Ti	Ch'ung Chên (Great Luxuriance)	1628	1644

Emperors of the Ta Ch'ing ("Great Pure") Dynasty

Dynastic Title	Title of Reign (Nien-hao)	Date of Accession A. D.	End of Reign A. D.
Shih Tsu	Shun Chih (Original Obedience)	1644	1662
Shêng Tsu	K'ang-Hsi (Vigorous Glory)	1662	1723
Shih Tsung	Yung Ch'êng (Concord and Uprightness)	1723	1736
Kao Tsung	Ch'ien Lung (Untiring and Exalted)	1736	1796
Jên Tsung	Chia Ch'ing (Rejoicing and Excellence)	1796	1821
Hsüan Tsung	Tao Kuang (Truth and Light)	1821	1851
Wên Tsung	Hsien Fêng (Universal Prosperity)	1851	1862
Mu Tsung	T'ung Chih (Perfect Ruler)	1862	1875
	Kuang Hsü (Overpowering Light)	1875	1909
P'u Yi	Shin Tung (Excellent)	1909	1912
	Republican Period		
Yuan Shi-kai		1912	1916
Li Yuan-hung		1916	...

SECTION OF ORIENTAL ART

CATALOGUE PART FIRST

CHINESE PORCELAIN AND POTTERY

CHINESE PORCELAINS AND POTTERIES

BLUE AND WHITE
POWDER BLUE
BLANC DE CHINE
CÉLADONS
MONOCHROMES
EGGSHELL
VARIOUS

DESCRIBED BY JOHN GETZ

INTRODUCTION

The Chinese porcelains described in the following pages illustrate this particular phase of Eastern Art in its technical and historical development. These fascinating products have created much interest the world over. They have not only inspired delight, but they have had a stimulating effect on the development of taste in decorative art.

The number of examples of Chinese porcelains that the world possessed has undergone progressive diminution for centuries, through a variety of vicissitudes, including wars and rebellions. Treasured, however, as heirlooms and masterpieces, many have survived, to appear in other countries than that which produced them.

It is not very many years ago that the highly prized and superlative porcelains, so long treasured in China, began to reach the museums and collectors of the western world.

Included in the collection are certain precious examples bearing the cachet of former noted collections, some of which were owned by mandarins or Manchu nobles. Indeed, some of this class may be directly traced to the Imperial palaces. Sometimes they have been given to favorite and distinguished persons at court and sometimes they have mysteriously disappeared, to be conjured out of China, ultimately to find their way into western collections. Art objects of this kind must not be confounded with reproductions that are shown under the mantle of antiquity. The Chinese potters attained their preëminence in ceramic art several centuries ago, and this masterly craftsmanship has not been equalled by modern attempts. The characteristic white paste and colored decoration of ancient porcelains possess a peculiar vividness and elegance quite their own. Each period produced its own shapes and glazes, or enamels, and their

variations, however slight, are sufficient for the trained eye as the marks of precise eras. The date marks, which are often apocryphal, are less reliable.

It has been deemed advisable in the compiling of this catalogue to give a somewhat full and comprehensive description of each object without entering into lengthy technicalities. The porcelains have been separated into groups according to their distinctive colors or provenance; in some instances a short account of the main features of each group is prefixed. The text is supplemented by a number of plates illustrating many typical specimens in the collection.

J. G.

Chronological Classification of Chinese Porcelain

1. The Sung Dynasty (960–1280) and the Yüan Dynasty (1280–1367); Primitive Period.
2. Ming Dynasty, comprising all the Ming periods (1368–1644).
3. Kang-hsi Period, extending from the fall of the Ming Dynasty (1644) to the close of the reign of K'ang-hsi (1723).
4. Yung Chêng and Ch'ien-lung periods (1723–96), the two reigns being conjoined, to which may now be added the reign of Chia Ch'ing (1796–1821).
5. Modern Period, from the beginning of the reign of Tao Kuang (1821) to the present day.

GROUP OF BLUE AND WHITE CHINESE PORCELAINS

Nos. 1 and 2. Case II. TWO SMALL INCENSE BOWLS WITH COVERS (hsiang-ho). Semi-globular shapes; so-called "soft paste" porcelain, made early in the Ta Ch'ing dynasty. The cobalt blue decoration under the soft crackle glaze, uniformly presenting small lotus flowers and leafy scrolls amid narrow bordering. The rounded covers, with small knobs, sustain similar lotus flowers and leafage. Rare examples of the eighteenth century. Date: late K'ang-hsi (1662-1723). Height, 2½ inches.

J. P. Morgan Collection, Catalogue Nos. 106–107.

No. 3. Case II. SMALL BLUE AND WHITE BOTTLE (hsiao p'ing). Pear shape with short tubular neck; "soft paste" porcelain, made early in the Ta Ch'ing dynasty. The cobalt blue decoration under the soft crackle glaze displaying a pair of young lizard-like dragons (shih lung) in quest of the "effulgent jewel" amid nebulæ and cloud forms. Date: early eighteenth century—late K'ang-hsi or era of Yung-Ch'êng (1723–36). Height, 4¾ inches.

J. P. Morgan Collection, Catalogue No. 112.

No. 4. Case II. MINIATURE BLUE AND WHITE VASE (hsiao p'ing). Cylindrical bottle shape with attenuated neck; "soft paste" (wai-tsu) porcelain made in the Ta Ch'ing dynasty, with cobalt blue figure decoration under the pellucid crackle glaze; the design presenting three young Chinese ladies who appear together with flowering plants. The small everted neck sustains three small emblems of the pa pao or "precious things." Foot underneath bears the character yü (jade) mark of praise. Date: era of K'ang-hsi (1662–1723). Height, 4¾ inches.

J. P. Morgan Collection, Catalogue No. 110.

No. 5. Case II. MINIATURE BLUE AND WHITE VASE (hsiao p'ing). Cylindrical bottle shape with atten-

uated neck; "soft paste" (wai-tsu) porcelain of the Ta Ch'ing dynasty with cobalt blue decoration under the pellucid crackle glaze, presenting two young Chinese ladies, alternately with emblems of rank and culture, in the form of books, a ju-i scepter and flowering plants. The small everted neck sustains three small emblems of the pa-pao or "precious things." Bears a complimentary four character mark reading: "Made era of Ch'êng-hua" (1465–1488), but ascribable to the era of K'ang-hsi (1662–1723). Height, 4¾ inches.

J. P. Morgan Collection, Catalogue No. 117.

No. 6. Case II. SMALL BLUE AND WHITE VASE (hsiao p'ing). Ovoidal shape with spreading neck and foot. "Soft paste" (wai-tsu) porcelain of the Ta Ch'ing dynasty, with cobalt blue underglaze decoration, presenting chrysanthemum and other flowering plants growing close to garden rockeries. The surface of the soft glazing is marked with small crackle. Date: era of K'ang-hsi (1662–1723). Height, 5¼ inches.

J. P. Morgan Collection, Catalogue No. 150.

No. 7. Case II. BLUE AND WHITE WINE POT (chiu-hu). Pear-shaped body with everted neck, sustaining a spout and side handle; fine white Ta Ch'ing dynasty porcelain with deep cobalt blue decoration under the pellucid glaze, presenting a shou emblem of longevity, on both the obverse and reverse sides together with circular dragon medallions. Date: era of Ch'ien-lung (1736–96). Height, 6 inches.

J. P. Morgan Collection, Catalogue No. 262.

No. 8. Case II. LAMAISTIC ALTAR CUP (kao-tsu-wan). Tazza shape (with high stem). Fine white Ta Ch'ing dynasty porcelain with cobalt blue underglaze decoration displaying small lotus flower and vine motifs, with eight arched or petal formed panels which separately sustain a Tibetan or Devanāgari character of the Buddhistic formula Om Mani padma hum ("O jewel in the lotus"), copied from a Lamaistic prayer wheel. The stem being separately decorated with a blue tasseled bordering, whilst the interior sustains a conventional blue lotus flower. Bears six character mark underneath foot,

reading: "Ta Ch'ing Ch'ien-lung nien chih" (made in the reign of Ch'ien-lung, of the great Ch'ing dynasty), 1736–96. Height, 5½ inches. Diameter, 5 inches.
J. P. Morgan Collection, Catalogue No. 12-A, Case C.

No. 9. Case II. LAMAISTIC ALTAR CUP (kao-tsu-wan). Tazza shape, similar to the preceding example with lotus flower motifs, including the Tibetan Buddhistic formula "Om Mani padma hum." Mark underneath foot in six characters reading: Ta Ch'ien-lung nien-chih (made in the reign of Ch'ien-lung of the great Ch'ing dynasty), A. D. 1736–96. Height, 5½ inches. Diameter, 5 inches.
J. P. Morgan Collection, Catalogue No. 20, Case C.

Nos. 10 and 11. Case II. BLUE AND WHITE BOTTLES (hua-p'ing). Pear-shaped with slender necks; early Ta Ch'ing dynasty of fine hard paste, with cobalt blue underglaze decoration, presenting a panoramic Chinese landscape scene with view of lake and distant hills. The accessories include pine trees, habitations and a ferryman in his boat, while three horsemen appear on the road that leads to a bridge; without mark. Date: era of K'ang-hsi (1662–1723). Height, 8¼ inches.
J. P. Morgan Collection, Catalogue No. 331-332.

No. 12. Case II. BLUE AND WHITE BOTTLE (hua p'ing). Pear-shaped body with slender neck. Fine hard paste porcelain of the Ta Ch'ing dynasty, invested with an intricate cobalt blue underglaze decoration. The design involving a series of four foliated panels with white floral reserves on blue ground and connecting bands, including lanceolated bordering at the base and shoulder, whilst the diapered neck is encircled by ascending lancet leaves and narrow borders. The foot underneath bears an "artemisia-leaf" or chiao yeh mark in blue; ascribable to the era of K'ang-hsi (1662–1723). Height, 7¼ inches.
J. P. Morgan Collection, Catalogue No. 1460, Vol. II.

No. 13. Case II. BLUE AND WHITE DRAGON BOTTLE (shih-lung p'ing). Pear-shaped body with slender neck; "soft paste" porcelain (wai-tsu) of the Ta

Ch'ing dynasty, with cobalt blue decoration under the pellucid white crackle glaze. Presenting a series of four shih-lung dragons, delicately penciled amid nebulæ and small cloud patches to symbolize the sky. Foot underneath bears an apocryphal Ming mark of the Ch'êng-hua period (1465–88); the object is ascribable to the close of the K'ang-hsi period (1662–1723). Height, 7½ inches.

J. P. Morgan Collection, Catalogue No. 127.

No. 14. Case II. SMALL BLUE HAWTHORN JAR (mei-hua kuan). Ovoid shape with small apertured neck and teak cover. White Ta Ch'ing dynasty porcelain of the eighteenth century, with cobalt blue underglaze decoration. Presenting a cumulus blue ground, lightly cross-hatched to resemble the fissures of breaking ice, and relieved by clustering white blossoms of the prunus tree (mei-hua), known more commonly as the "hawthorn" pattern. Ascribable to the era of Ch'ien-lung (1736–96). Height, 5 inches.

J. P. Morgan Collection, Catalogue No. 195.

No. 15. Case II. SMALL BLUE HAWTHORN GINGER JAR (mei-hua kuan). Ovoid shape, with small apertured neck and teakwood cover. Early Ta Ch'ing dynasty porcelain, fine white texture with deep and lustrous cobalt blue decoration. Presenting varied clusters of prunus blossoms (mei-hua) in white reserve on a cumulus blue ground, cross-hatched with darker blue reticulations in the conventional form of fissured ice, to symbolize the approaching spring (such objects were used for New Year gifts). Ascribable to the era of K'ang-hsi (1662–1723). Height, 5¾ inches.

J. P. Morgan Collection, Catalogue No. 189.

No. 16. Case II. BLUE AND WHITE BOTTLE (hua p'ing). Pear-shaped body with bulbous neck and everted aperture. White hard paste porcelain of the Ta Ch'ing dynasty; with cobalt blue decoration under the pellucid glaze. Presenting chrysanthemum flowers and herbage growing near rocky elevation. The bulbous neck with lanceolated bordering, including symbolical young bamboo motifs. Foot underneath bears a double ring mark. Date: era of K'ang-hsi (1662–1723). Height, 7¾ inches.

J. P. Morgan Collection, Catalogue No. 96.

No. 17. Case II. DOUBLE NECKED PERFUME BOTTLE (for rose water). Coalescent pear-shape, with two twisted necks that are bent in opposite directions. Early Ta Ch'ing dynasty porcelain with blue underglaze decoration, presenting a combination of fruit and peony tree motifs. The well covered design with leafy stems including symbolical fruits, like pomegranates and peaches; without mark. Attributable to the close of the K'ang-hsi period (1662–1723). Height, 8 inches.

J. P. Morgan Collection, Catalogue No. 17, Case C.

No. 18. Case II. SMALL BLUE AND WHITE JAR WITH COVER (hsiao kuan). Ovoid shape, with small apertured neck and cover. White hard paste porcelain with cobalt blue underglaze decoration involving a series of floral panels upon which appear leafy scrolls and arabesques in white reserve. The shoulder and base being uniformly encircled by lanceolated borders; without mark. Ascribable to the era of K'ang-hsi (1662–1723). Height, 6¾ inches.

J. P. Morgan Collection, Catalogue No. 226.

No. 19. Case II. SLENDER BLUE AND WHITE JAR (with original cover). Tall ovoidal form, fine white textured porcelain of the Ta Ch'ing dynasty, with deep cobalt blue decoration under the pellucid glaze. Presenting the so-called "vandyke" pattern in the form of an escalloped lambrequin bordering at the shoulder, involving small floral devices in white reserve. A similar escalloped lanceolation also surrounds the base in an ascending form, against the reciprocal white field, upon which appear floral sprays centrally posed between the escalloping. The rounded cover is decorated with a conventional blue lotus flower motif. Foot underneath bears a simple "ring mark." Date: era of K'ang-hsi (1662–1723). Height, 8 inches.

J. P. Morgan Collection, Catalogue No. 232.

No. 20. Case II. BLUE AND WHITE DRAGON BOTTLE (shih-lung p'ing). Bulbous body, slightly compressed and with tubular neck. Quasi-Chinese "soft paste" (wai-tsu) porcelain of the Ta Ch'ing dynasty, with cobalt blue underglaze decoration, including crackle

marking. A single "four clawed" dragon in pursuit of the "flaming orb" encircles the body and lower part of neck, amid blue cloud strata. Foot underneath bears an apocryphal six character mark reading: Ta Ming Ch'êng-hua nien-chih; paste and decoration ascribable to the eighteenth century, as a late K'ang-hsi or Yung Ch'êng example. Height, 8½ inches.

J. P. Morgan Collection, Catalogue No. 1475, Vol. II.

No. 21. Case II. BLUE HAWTHORN PLUM JAR (mei-hua kuan). Ovoid shape; early Ta Ch'ing dynasty porcelain of fine white hard texture agreeably sustaining a brilliant deep cobalt blue decoration imposed under the glaze with special care for variations and cumulus mottling. The so-called "hawthorn" design showing white blossoms of the plum tree (mei-hua) scattered in clusters against a vibrating blue background, that is enhanced by penciled reticulations and crossing in darker shades of blue, to imitate the fissures of breaking ice. Three white reserves in quadrifoil form sustain the grotesque ch'i-lins and fu lions, the supernatural creatures of Chinese and Buddhistic tradition. Date: era of K'ang-hsi (1662–1723) Height, 8¾ inches.

J. P. Morgan Collection, Catalogue No. 125.

No. 22. Case II. BLUE HAWTHORN PLUM JAR (mei-hua kuan). Graceful ovoid contour with small apertured neck and cover. The paste is of a pure flowless white quality, and its decoration, characterized by a great depth, is executed in the most precious cobalt blue, and imposed with special care for its mottled variation before the brilliant glazing. Commonly called a "hawthorn pattern;" the design presents four separate branches of the wild prunus tree (known in China as mei-hua), alternately spreading upward from the base and downward from the neck, loaded with numerous finely rounded small buds and open blossoms, which, like the leafless stems are reserved in the white. The remainder of the body is filled in with the undulating cumulus blue that is enhanced in its deepness by crossed reticulations, penciled over with darker blue arbitrary lines, to represent cracking ice fissures; symbolizing the breaking up of winter and the approach of spring. The neck is encircled by a



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narrow dentated bordering of reciprocal blue and white crenelations, usually to be noted on the best examples of its class. A simple white band surrounds the base, and the white glaze panel underneath foot is without mark. The jar itself embodies a masterly and technical perfection rarely noted. Date: era of K'ang-hsi (1662–1723). Height, 8 inches. The cover is modern, made to replace the lost original.

J. P. Morgan Collection, Catalogue No. 1493, Vol. II.

NOTE.—The blue plum jar here under consideration, like others of the limited number of its kind, was probably used as a token of Imperial favor or as a princely gift for the New Year season.

No. 23. Case II. TWO BLUE AND WHITE JARS, WITH COVERS (Kuan). Ovoidal shapes; dense white porcelain, made early in the Ta Ch'ing dynasty. The rich cobalt blue decoration under the glaze showing flowering plants and a pheasant that is perched on a rocky ledge; while flocks of small birds appear among the boughs above. The shoulder is encircled by a chevron band. The porcelain cover sustains blue flowers and insects, whilst the foot underneath bears a unique blossom mark. Date: K'ang-hsi period (1662–1723). Height, 7¾ inches.

J. P. Morgan Collection, Catalogue Nos. 190 and 191.

No. 24. Case III. BLUE AND WHITE PA HSIEN JAR, WITH COVER (kai kuan). Shallow bowl shape; Ta Ming dynasty porcelain with white biscuit figures moulded in high relief; evidence of former gilding and representing the eight Taoist Immortals or Pa Hsien ching shou (some of their attributes and two heads are missing). The original cover, surmounted by a white fu lion in biscuit state, is decorated with blue landscape subject, including small figures and floral details; without mark. Attributable to the era of Wan-li (1573–1620), Ta Ming dynasty. Height, 6 inches.

J. P. Morgan Collection, Catalogue No. 5, Case C.

No. 25. Case II. BLUE AND WHITE "DRAGON BAND" VASE (lung p'ing). Cylindrical shape with attenuated neck. Fine hard textured porcelain of the Ta Ch'ing dynasty, with cobalt blue decoration under the

pellucid glaze. Presenting a series of ornate bands with blue arabesque and floral details on the white ground, whilst others show blue ground work and white reserved designs. A central band represents white dragons amid conventionalized nebulæ and scrolled cloud patches on ground of vibrating blue, which design is sometimes designated as "dragon band." A flowered chevron bordering surrounds both the shoulder and base, whilst the neck is encircled by an ascending palmation band; without mark, but ascribable to the reign of K'ang-hsi (1662–1723). Height, 11 inches.

No. 26. Case II. BLUE AND WHITE IMPERIAL DRAGON VASE (lung-p'ing). Graceful oviformed amphora, with small everted neck. Fine white textured imperial porcelain of the Ta Ch'ing dynasty with cobalt blue dragon embellishment and white céladon tinged glazing. The obverse and reverse sides uniformly presenting a soaring imperial dragon (with five claws) in brilliant blue against the soft céladon white ground. The white foot underneath bears blue six character mark, reading: Ta Ch'ing K'ang-hsi nien-chih, "Made during the reign of Emperor K'ang-hsi; Great Ch'ing dynasty" (1662–1723). Height, 9½ inches.

J. P. Morgan Collection, Catalogue No. 1470, Vol. II.

No. 27. Case II. DOUBLE CUP WITH PIERCINGS (wan). Semi-globular form; the outer shell presenting a dark café au lait glaze, with pierced holes and four circular reserves. The white inner bowl (for hot liquids) is decorated in cobalt blue underglaze, with three figures and garden scene, including a blue and white reciprocal rim border Date: era of K'ang-hsi (1662–1723). Diameter, 4¾ inches.

J. P. Morgan Collection, Catalogue No. 382.

No. 28. Case II. BLUE AND WHITE SLENDER NECKED BOTTLE (p'ing). Bulbous pear shape with slender neck and spreading base. Fine hard paste porcelain of the Ta Ch'ing dynasty, with brilliant cobalt blue embellishment. Presenting six vertical divisions around the body, three of which display "gift objects" of a mandarin (including vases, tripod and ju-i scepter), while

the alternating three panels with garden divisions include figures of young Manchu ladies. The slender neck being surrounded by ascending and descending blue palmations, together with a narrow border device at the shoulder. Date: era of K'ang-hsi (1662–1723). Height, 10½ inches.

J. P. Morgan Collection, Catalogue No. 186.

No. 29. Case II. BLUE AND WHITE BOTTLE (hua-p'ing). Globular form with slender neck; white hard textured and early Ta Ch'ing dynasty porcelain. With brilliant cobalt blue underglaze decoration supposed to present the Chinese art motif, known as the "Happy meeting" of friends. The painting in the peach-shaped panel displays a mountainous landscape with a pilgrim who, accompanied by an attendant carrying his brocade covered lyre, wends his way along the hillside to seek the friend beyond, whilst the boat by which he came is seen below by the lake. The remaining white surface holds blue peony and chrysanthemum sprays that fill in the intervals; besides these are scholar's emblems like the "cake of ink," the "pencil-brush" and a ju-i scepter, intended as a Chinese rebus to be read Pi-ting ju-i (may every wish be fulfilled). Date: era of K'ang-hsi (1662–1723). Height, 9½ inches.

J. P. Morgan Collection Catalogue, No. 163.

No. 30. Case II. BLUE AND WHITE BOTTLE (hua-p'ing). Graceful pear shape with slender neck; with brilliant cobalt blue underglaze decoration. Presenting curious keman-like pendants with chains and sounding stone finials, alternately posed between table-stands which hold floral scrolls. The tubular neck is finished by varied encircling bands, in the form of lancet leafage, "scepter heads," and tasseled bordering. Foot underneath bears the fang shêng or lozenge mark, (symbol of victory), with fillet. Date: era of K'ang-hsi (1662–1723). Height, 10 inches.

J. P. Morgan Collection, Catalogue No. 290.

No. 31. Case II. BLUE AND WHITE BOTTLE (hua-p'ing). Bulbous pear-shape with slender neck; early Ta Ch'ing dynasty porcelain of hard white texture,

with brilliant cobalt blue underglaze decoration, displaying a deep blue escalloped lanceolation, outlined together with white floral sprays against the white body, and repeated in ascending form at the base. The intermediate white surface showing two blue jewel (chu) emblems posed between convolvulus blue blossoms and other singular devices, whilst the neck shows a narrow chevron band and floral sprays. Without mark. Date: era of K'ang-hsi (1662–1723). Height, 10½ inches.

J. P. Morgan Collection, Catalogue No. 283.

No. 32. Case II. MANDARIN BLUE AND WHITE VASE (Kuan p'ing). Ovoidal shape with small everted neck. Thin "mandarin" porcelain (quasi egg-shell) of the Ta Ch'ing dynasty, embellished with underglaze blue painting in the form of floral sprays, butterflies and a flowered "honeycomb" pattern border at the rim of neck, whilst two raised quadrifoil medallions, delicately modeled in the paste with floral details, are posed on the shoulder. The principal decoration, in white relief, appears in two large upright panels, one of which presents a pheasant or luan chi bird perched on a rock midst flowering magnolia (yulan) trees, and the other panel sustains a phoenix (fêng) bird flying toward its favorite clump of tree-peonies (paeonia moutan), thus each bird is typically shown in connection with its special flower, as commonly practiced in Chinese art. Date: era of Ch'ien-lung (1736–96). Height, 11 inches.

J. P. Morgan Collection, Catalogue No. 284.

No. 33. Case II. TALL BLUE AND WHITE BOTTLE (hua p'ing). Graceful pear-shape with slender neck; sustaining a bulbous central segment. Fine white porcelain made early in the Ta Ch'ing dynasty, with deep cobalt blue painting under the lustrous glaze, depicting "gift objects," vases and beakers of the so-called po ku, or "hundred antiques." Finely rendered amid Buddhistic symbols and devices of the pa pao or "eight precious things." The shoulder is encircled by a narrow blue band, involving lozenge and pearl shaped emblems, whilst the neck sustains floral scroll and fan like panels with other blue emblems against the white ground. Foot

underneath bears a blue double ring mark. Date: era of K'ang-hsi (1662–1723). Height, 12½ inches.

J. P. Morgan Collection, Catalogue No. 126.

No. 34. Case III. TALL BLUE AND WHITE HAWTHORN BOTTLE (mei-hua p'ing). Graceful pear-shape, with long slender neck. Fine hard white porcelain of the K'ang-hsi period. The cobalt blue decoration typical of its provenance, presenting branches and delicate sprays with blossoms of the wild prunus or Chinese mei-hua tree, springing upward from the base. The well covered and outlined rendering in white reserve, leaving a brilliant blue ground, pulsating with depth and cross-hatching, to represent the fissured ice emblem of spring. The rounded white blossoms, of varying sizes, are freely drawn, together with vigorous branching stems. White panel underneath is without mark. Date: era of K'ang-hsi (1662–1723). Height, 16½ inches.

J. P. Morgan Collection, Catalogue No. 1468, Vol. II.

NOTE.—A similar blue hawthorn bottle exists in the Salting Collection, at the South Kensington Museum in London.

No. 35. Case III. TALL BLUE AND WHITE MAGNOLIA FLOWER VASE (hua p'ing). Oviformed baluster shape with graceful everted neck. Fine white hard paste porcelain of the K'ang-hsi period, presenting a rich cobalt blue underglaze decoration in the form of a branching white magnolia (yulan) tree in blossom. The delicately raised white flowers in tangible relief are heightened by the cumulus blue background clouding and made more brilliant through the perfect glazing. The neck with ring bands sustaining branching blue plum tree motifs with small buds and blossoms. Foot underneath bears the "ling-chih" (sacred fungus) mark within a double ring. Date: era of K'ang-hsi (1662–1723). Height, 18 inches.

J. P. Morgan Collection, Catalogue No. 279.

No. 36. Case IV. TALL BLUE AND WHITE LOTUS FLOWER BOTTLE (Chua-p'ing). Globular form with long cylindrical neck; dense white porcelain made early in the Ta Ch'ing dynasty. The dark cobalt blue embellishment, under a pellucid glaze, presenting a

luxuriant and well covered lotus flower (lien hua) motif, involving large conventionalized flowers with seed cup centers, closely posed midst scrolling leafage and extending to the neck where a simple band marks a separation. The foot underneath bears a double ring mark. Ascribable to the K'ang-hsi period (1662–1723). Height, 17¼ inches.

J. P. Morgan Collection, Catalogue No. 1485, Vol. II.

Note.—A similar example exists in the Salting Collection, South Kensington Museum, London.

No. 37. Case IV. TALL BLUE AND WHITE FLOWERED VASE (hua p'ing). Bulbous beaker shape, with spreading neck. Dense white Ta Ch'ing dynasty porcelain with deep cobalt blue underglaze decoration, involving curious representations of guelder roses that are closely clustered midst scrolling stems and foliations. The well covered design is interrupted at the shoulder by a flowered chevron band which also appears above as a rim bordering; without mark. Date: era of K'ang-hsi (1662–1723). Height, 16½ inches.

J. P. Morgan Collection, Catalogue No. 249.

No. 38. Case II. BLUE AND WHITE ANIMAL VASE (Ch'i-lin p'ing). Oviformed with attenuated neck and spreading base; two flatly moulded monster heads with blue rings appearing on the rounded shoulder. A softly crackled "wan tzu" porcelain is presented of the Ta Ch'ing dynasty, with underglaze painting in varied tones of cobalt blue. The obverse side displaying a large ch'i-lin, one of the four supernatural creatures of Chinese tradition, said to "tread so lightly as to crush no living creature." The reverse side sustains the monster's young cub under a weeping willow tree, introduced as a good Buddhistic omen and means to ward off evil spirits. The neck displays blue ling-chih (sacred fungus) emblems of longevity against the soft white crackle (po sui) surface. Date: era of Yung Ch'êng (1723–36). Height, 13¾ inches.

J. P. Morgan Collection, Catalogue No. 1489, Vol. II.

No. 39. Case IV. TALL BLUE AND WHITE JAR (kai p'ing). Ovoid shape with short neck. Fine



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hard paste porcelain of the Ta Ch'ing dynasty, with brilliant underglaze blue decoration, including a deeply escalloped "vandyke" bordering at the shoulder in lambrequin form; with blue ground involving lotus flowers and scrolling arabesques. The body with three white reserves presenting varied details: one panel depicting a landscape, another a genii fairy's flower basket (lan-k'uang tzu) filled with symbolical blossoms, while the third panel displays symbolical guelder roses, growing amid rockeries. These white reserves are separated by circular (yin liang) diapering, whilst the base is encirlced by an ascending lanceolation with blue ground and arabesque details. Date: era of K'ang-hsi (1662-1723). Height, 15¼ inches.

J. P. Morgan Collection, Catalogue No. 183.

No. 40. Case III. TALL BLUE AND WHITE FIGURED JAR (with cover). Slender oviform with attenuated neck and bell-shaped cover (en suite). Fine white Ta Ch'ing dynasty porcelain of the K'ang-hsi period, with deep cobalt blue decoration under the pellucid glazing, presenting a series of figures and flowering plants disposed on slightly raised petal-like panels that are arranged above one another in three tiers. The upper row sustaining the eight Taoist Immortals with their attributes or distinctive emblems, and the middle row displaying young Chinese lady musicians, while the lower row depicts plant jars alternately with Manchu females standing in long flowing robes (termed "Lange Lysen" in Holland, where their appearance on Chinese porcelains was greatly sought after). The foot underneath bears an apocryphal six character mark within a ring reading: Ta Ming Chia-Ch'ing nien chih, "Made in the reign of Chia Ch'ing, 1522–66, of the Great Ming Dynasty," but its date is ascribable to the era of K'ang-hsi (1662–1723). Height, 19½ inches.

J. P. Morgan Collection, Catalogue No. 311.

No. 41. Case III. TALL BLUE AND WHITE FIGURED VASE (hsien p'ing). Slender beaker shape with spreading neck and base. Fine hard textured porcelain of K'ang-hsi period; painted in deep cobalt blue under the pellucid glaze. The design presents a series

of slightly raised petal-like panels arranged in four tiers that alternately sustain flowering plants and Chinese ladies in long flowing robes (known more generally as "Lange Lysen"). The upper tier shows them in companionship with children, whilst below they appear holding musical instruments. The figures are alternated with jardinières on the ovated central segment. Bears the Ming mark in six characters of the Chia Ch'ing period (1522–67), but like the preceding example, is ascribable to the era of K'ang-hsi (1662–1723). Height, 17½ inches.

J. P. Morgan Collection, Catalogue No. 313.

No. 42. Case III. TALL BLUE AND WHITE CHÊNG TÊ VASE (hua p'ing). Slender oviform with trumpet-shaped neck and recurved handles, holding loose rings. Dense white porcelain of the Ta Ming dynasty, with pale (native) cobalt blue underglaze painting. The lower section sustaining lotus flowers amid scrolling leafy stems and the shoulder a bordering of fungi head lanceolations, whilst the base is encircled by serrated leaves, wave and cloud bands. The slender neck with escalloped rim showing varied blue bands together with an oblong panel which bears a four character nien-hao mark: made in the Chêng Tê period (1506–22) of the Ta Ming dynasty. Has massive biscuit foot. Height, 18 inches.

J. P. Morgan Collection, Catalogue No. 1449, Vol. II.

No. 43. Case IV. TALL BLUE AND WHITE VASE (with Ape and Pine Tree). Slender oviform with contracted neck; soft textured "wai-tsu" porcelain showing large crackle (usually termed "soft paste"). The cobalt blue underglaze painting representing a group of three large apes depicted in natural and playful attitude near pointed rocks and close to a gnarled old pine tree. Allegorical bats and insects are introduced hovering over the simian family. The composition being intended as a difficult or mystical rebus for the native scholar. Date: era of Yung-Ch'êng (1723–36). Height, 18½ inches.

J. P. Morgan Collection, Catalogue No. 1487, Vol. II.

No. 44. Case III. TALL BLUE AND WHITE FIGURED VASE (t'ung p'ing). Cylindrical "club



No. 44.

(The obverse side shows figures.)

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shape" with rounded shoulder and mortar-like neck. Fine hard paste porcelain made early in the Ta Ch'ing dynasty; with brilliant cobalt blue underglaze decoration, depicting the terraced grounds of a palace with an imperial princess, who appears seated before her open pavilion and entertained by a female dancer, accompanied by the court orchestra of lady musicians. The accessories to the scene include an old pine tree, picturesque rocks and cloud strata; while a bordering of ju-i heads with row of dots and the Chinese lêi-wên or "key fret" meander finishes the white neck. Foot underneath bears a ring mark; ascribable to the period of K'ang-hsi (1662–1723). Height, 18 inches.

J. P. Morgan Collection, Catalogue No. 1450, Vol. II.

No. 45. Case IV. BLUE AND WHITE MING PORCELAIN STATUETTE (hsien-jên). Representing Shou-Lao, the genius of longevity, depicted as an aged man with very lofty brow and long beard. Clothed in the old Chinese mandarin style and accompanied by the white stag, while his other attributes, such as the crane and turtle appear on the panel of his garment and also at the base near his feet. This deity (like Ju-ro-jên) is probably a transformation of Lao tsze, the Taoist sage. Date: era of Wan-li (1573–1620). Late Ming. Height, 20¾ inches.

J. P. Morgan Collection, Catalogue, Case G–5.

No. 46. Case IV. BLUE AND WHITE SCHOLARS' JAR (chiu kuan). Broad oviform shape, with short cylindrical neck; early Ta Ch'ing dynasty porcelain of hard white texture, with deep cobalt blue embellishment under the pellucid glaze. Depicting numerous youthful scholars playing in an enclosed park and clothed uniformly in long blue school jackets with white trousers. Some are riding hobby horses, others play games or musical toys, while still others are examining the painted scroll of a fellow pupil. The short cylindrical neck sustains Buddhistic devices of the "pa pao." Date: era of K'ang-hsi (1662–1723). Height, 12½ inches.

J. P. Morgan Collection, Catalogue No. 1481, Vol. II.

No. 47. Case II. TALL BLUE AND WHITE FLOWER VASE (hua p'ing). Quadrangular shape with

short rounded neck and base. Fashioned in thick "wan-tsu" porcelain of the Ta Ch'ing dynasty, after an ancient jade tube (ts'ung) like a wheel nave. Ornamented at the corners with raised and dentated bands, whilst the intermediate spaces and rectangular central segments are decorated in underglaze cobalt blue. Butterflies and varied floral sprays with insects are shown freely posed on the white "orange peel" surface, which is marked by small net work of crackle. The round upper rim is finished by a bordering of scepter heads. Without mark; attributable to the era of Ch'ien-lung (1736–96). Height, 14½ inches.

J. P. Morgan Collection, Catalogue No. 1491, Vol. II.

No. 48. Case IV. TALL BLUE AND WHITE WINE JAR, WITH COVER (chiu-kang). Slender oviform with small apertured neck and bell-shaped cover (en suite). Dense white textured Ta Ming dynasty porcelain with a typical deep toned "Mohammedan blue" decoration, presenting a series of horizontal bands, the larger of which depicts a landscape with a grove of trees and four groups of sages (called the scholars' reunion). Each of the four principal figures is accompanied by a youthful attendant and these carry varied objects, such as a wine ewer, a lyre in its brocaded silk wrapper, a branch of olea fragrans or "scholar's flower" and banner fan. The shoulder is surrounded by a band in blue and white reciprocal lanceolations, inclosing floral details and symbolic devices; whilst a white lower band shows three rows of formally disposed blue prunus blossoms which are followed at the base by fanciful hanging dentations. A nien-hao mark, in six characters, encircles the uppermost section of the shoulder (partly hidden by the cover), reading: Ta Ming Wan-li nien chih, "Made in the reign of Wan-li (1573–1620) of the Great Ming dynasty." Height, 20 inches (with cover, 23 inches).

J. P. Morgan Collection, Catalogue No. 245.

Nos. 49 and 50. Case IV. TWO LARGE BLUE AND WHITE GOURD BOTTLES. Typical gourd-like forms with small apertured necks. Dense white Ta Ming dynasty porcelain with deep toned "Mohammedan blue" underglaze decoration, presenting the eight Taoist



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Immortals or genii (pa hsien) who are approaching the place of meeting with Lao tsze, the "god of longevity", who, seated on a rock shaded by a spreading old pine tree, is awaiting his disciples. The divinity is surrounded by varied Taoist attributes, including the polyporous fungus (sacred lingchih) growing near the tree. The eight genii are also recognized by the attributes which they carry. The bulbous upper segment of the gourds gives another view of the Taoist realm, where two old sages or hermit wanderers are passing through the glades of the "hills of immortality" (Shou-Shan); while three genii are seen crossing the Cosmic sea, leading to the shores of the paradise beyond. The characteristic Ming decoration is completed by varied fanciful lanceolated borders and floral bands. Marked in six characters, reading: Ta Ming Chia Ch'ing nien chih, "Made in the reign of Chia Ch'ing (1522–67) of the Great Ming dynasty." Height, 21¼ inches.

J. P. Morgan Collection, Catalogue Nos. 243-244.

No. 51. Case III. LARGE BLUE AND WHITE CLUB SHAPED VASE (tai t'ung p'ing). Tall cylindrical body with curving shoulder and tubular neck, slightly everted at the rim. Early Ta Ch'ing dynasty porcelain of clear white with fine cobalt blue painting under the pellucid glazing, presenting an imposing clustering of mandarin (hua-niao) flower and bird motif. The design including small flying birds and a luan-chi or pheasant that is perched on a rockery, midst symbolical flowering trees, notably the magnolia (yulan) and peony-like guelder roses (hua wang), including blossoms of the plum tree (mei-hua) and peach tree (t'ao hua). These blooming blossoms of propitious and pleasing omen are remarkable for the accurate rendering and brush work including light and dark shades of vibrant sapphire blue tones, accompanied by touches of the purest Persian cobalt. The neck is completed by a series of conventional blue bands in lanceolated "key" fret, dentated and herringbone designs. The masterly composition is typical, and obviously copied after one of the great Sung or Yüan flower painters. Date: era of K'ang-hsi (1662–1723). Height, 28 inches.

J. P. Morgan Collection, Catalogue No. 1465, Vol. II.

No. 52. Case III. LARGE BLUE AND WHITE PALACE VASE (tai t'ung p'ing). Tall beaker shape, with oviformed body and wide flaring neck. Fine hard paste porcelain, made early in the Ta Ch'ing dynasty, with translucent and deep cobalt blue underglaze painting, depicting a stately court scene held in the large grounds of a palace; obviously founded upon some episode of Chinese history during the rise and fall of the Han dynasty (B. C. 206 to 220 A. D.). The composition is centered by an emperor, who seated in state and surrounded by his guards, warriors and troops, is receiving a petition from the young person before him. In the foreground appear banners and the tops of spears, indicating that a large force of men is close at hand. The accessories of the scene include cliffs, willow and other trees, together with view of a palace roof within the grounds. The neck is decorated with landscape scene and tree including an interior of a palace for the reception of the officials who are introduced with tablets of rank. The foot underneath is marked with a simple ring mark. Date: era of K'ang-hsi (1662–1723). Height, 31 inches.

J. P. Morgan Collection, Catalogue No. 157.

No. 53. Case III. LARGE BLUE AND WHITE PLAQUE. Shallow circular shape, white hard paste porcelain made early in the Ta Ch'ing dynasty with cobalt blue painting under the pellucid glaze. The face displays eight petal-like reserves around a circular central medallion; each radial compartment presenting blue flower and plant motifs in alternating forms, whilst the interspaces of outer field are filled in with geometrical diapering. The ornate border with chrysanthemum flower brocading involves four peacocks and four vignettes that separately hold representations of the pomegranate and quince fruits. Date: era of K'ang-hsi (1662–1723). Diameter, 21½ inches.

J. P. Morgan Collection, Catalogue No. 308.

Nos. 54 and 55. Case III. TWO BLUE AND WHITE LAMAISTIC LOTUS PLATES. Escalloped lotus flower forms with two rows of radial concaved petals. Dense white "hard paste" porcelain of the seventeenth century (late Ming); with deep cobalt blue under-



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glaze decoration in floral and scroll designs. Including eight Tibetan (Devanāgari) characters of the formula Om mani padma hum ("Jewel in the lotus") copied from Lamaist priests' prayer wheels. The underneath panels sustain a six character nien hao mark reading: Ta Ming Wan-li nien chih, "Made in the reign of Wan li (1573–1620) of the Great Ming dynasty." Diameter, 7¼ inches.
J. P. Morgan Collection, Catalogue Nos. 1189–90, Vol. II.

No. 56. Case II. BLUE AND WHITE HAWTHORN PLATE. Round shallow shape; fine white textured and early Ta Ch'ing dynasty porcelain with deep and brilliant cobalt blue underglaze decoration. The center displaying a prunus tree (mei-hua) with its blossoms in white reserve against the cumulus blue ground, including cross-hatched reticulations in the conventional form of fissured ice (symbolizing the breaking up of winter). The border, with similar blue ground, is relieved by white blossom sprays of the prunus tree. The reverse panel in white is marked by a double ring. Date: era of K'ang-hsi (1662–1723). Diameter, 10½ inches.
J. P. Morgan Collection, Catalogue No. 153.

Nos. 57 and 58. Case II. TWO BLUE AND WHITE HAWTHORN PLATES. Round shallow forms; white hard paste porcelain, of the Ta Ch'ing dynasty with dark cobalt blue underglaze decoration; displaying a cumulus blue ground with darker blue cross-hatched reticulation to simulate the fissures of breaking ice. Freely scattered prunus tree (mei-hua) blossoms commonly termed "hawthorn blossoms" appear in white reserve. Date: early eighteenth century (late K'ang-hsi). Diameter, 11½ inches.
J. P. Morgan Collection, Catalogue Nos. 241 and 242.

No. 59. Case III. BLUE AND WHITE FIGURED PLATE. (One of a series.) Shallow round form; early Ta Ch'ing dynasty porcelain of fine white texture, with lustrous cobalt blue underglaze decoration, depicting a romantic figure subject. The scene is centered around a literary lady of high station who, seated before a tall

wind screen, is receiving a written scroll from a messenger. The border sustains a blue flowered diaper pattern interrupted by five white vignettes with small floral motifs. The white panel underneath displays a six character (nien hao) mark; made in the reign of Emperor K'ang-hsi (1662–1723), Ta Ch'ing dynasty. Diameter, 10½ inches.

J. P. Morgan Collection, Catalogue No. 154.

No. 60. Case III. BLUE AND WHITE FIGURED PLATE. (One of a series.) Shallow round shape; early Ta Ch'ing dynasty porcelain of fine white texture, with lustrous underglaze cobalt blue painting. A romantic picture subject is presented including an interior of a garden pavilion, together with a scholar and his attendant; the latter is about to receive the written scroll of poetry for the lady pictured on the preceding plate. The border sustains a flowered diaper interrupted by five white vignettes with floral motifs. The panel underneath bears a six character nien hao mark of the K'ang-hsi period (1662–1723). Diameter, 10½ inches.

J. P. Morgan Collection, Catalogue No. 276.

No. 61. Case III. BLUE AND WHITE FIGURED PLATE. (One of a series.) Shallow round shape; early Ta Ch'ing dynasty porcelain of fine white texture, with lustrous underglaze cobalt blue painting. A romantic figure subject is presented including an old palace interior with a literary lady in converse with officers and warriors, whom she later commands as their general. The border sustains a blue flowered diaper pattern, interrupted by five white vignettes with small floral motifs. The reverse panel displays a full six character Ta Ch'ing mark of the K'ang-hsi period (1662–1723). Diameter, 10½ inches.

J. P. Morgan Collection, Catalogue No. 277.

No. 62. Case II. BLUE AND WHITE FIGURED PLATE. Round shallow shape; white textured early Ta Ch'ing porcelain with lustrous cobalt blue painting under the glaze, depicting an old Chinese method of representing a dream. A scroll like vapour exhales from the brain of a scholar who has fallen asleep over his

studies and this white vapour extends through the opening of the pavilion, where the dreamer appears pictured in the scrolled form, rescuing a young maiden from the clutches of a ruffianly swashbuckler with sword. Four oval medallions on the border show episodes in the lives of celebrated Chinese poets, famed also for their bibacious habits. Panel underneath bears the nien hao mark in six characters within a ring; made era of K'ang-hsi (1662–1723). Diameter, 10½ inches.

J. P. Morgan Collection, Catalogue No. 152.

No. 63. Case II. SMALL BLUE AND WHITE PLATE. (European subject.) Round shallow shape; hard white Nankin porcelain with light cobalt blue underglaze painting. Presenting a curious European scene called "the revolt at Rotterdam," showing tall houses, storming ladders, and figures. Executed by a Chinese decorator, after an illustration from Holland. Bears a six character mark within a double ring of the Ch'êng-hua period (apocryphal). Date: eighteenth century. Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 1529, Vol. II.

GROUP OF POWDER BLUE OBJECTS

Nos. 64 and 65. Case V. TWO DECORATED POWDER BLUE BOTTLES (Ching-lü p'ing). Graceful pear-shaped forms with attenuated slender necks and bulbous segments. Early Ta Ch'ing dynasty porcelain of fine hard texture, invested with a brilliant powder blue* (soufflé) glaze of deep speckled lapis-lazuli color.

* The term "powder blue" is applied to examples with the speckled or powdered quality of the ground, that is produced by blowing the liquid blue color on an object by means of a bamboo tube—the primitive form of atomizer used in China. The white reserves being obtained by thin pieces of paper cut out in the desired shape and pasted on the body of an object to be so treated.

The body of each example sustains three white reserved medallions in foliated forms, separately painted in deep cobalt blue. One of which presents a landscape scene; the second is decorated with "gift objects," including books and a vase that holds two peacock feathers; the

third reserve displaying a flower motif. Three small white reserves appear on the neck in the form of blue wasp-like insects. Date: era of K'ang-hsi (1662–1723). Height, 9 inches.

J. P. Morgan Collection, Catalogue Nos. 58–63.

No. 66. Case V. DECORATED POWDER BLUE BOTTLE (Ching lü p'ing). Globular shape with slender everted neck supporting small gourd-like segments. Fine early Ta Ch'ing dynasty porcelain invested with a deep "powder blue" (soufflé) glaze of brilliant quality, including four white reserves. Two panels in circular form enclosing flowering blossoms and bird subjects, whilst the other in square forms display the objects of a scholar and vase with peacock feathers, emblems of a high mandarin. With mark of its period, reading, made era of K'ang-hsi (1622–1723). Height, 10 inches.

J. P. Morgan Collection, Catalogue No. 59.

Nos. 67 and 68. Case V. TWO POWDER BLUE VASES (with famille verte panels). Cylindrical shapes with small rounded shoulders supporting a bulbous segmental neck. Early Ta Ch'ing dynasty porcelain of fine white texture with "powder blue" (soufflé) glaze involving eight white panel reserves posed in two vertical rows and separately painted with flowering plants in translucent overglaze enamels of the famille verte genre. Included among the symbolical plants are chrysanthemums, guelder roses, orchids, asters and lotus flowers. The decoration is completed at the neck with arabesque border in gold tracery. Date: era of K'ang-hsi (1662–1723). Height, 10¼ inches.

J. P. Morgan Collection, Catalogue Nos. 13 and 14.

No. 69. Case V. DECORATED POWDER BLUE EWER (with famille verte panels). Ovoidal shape with flaring spouted neck and recurved handle. Early Ta Ch'ing dynasty porcelain invested with powder blue (soufflé) glaze and penciled gold reticulation overlaid to represent the fissured ice pattern. The colored decoration in overglaze enamels of the famille verte palette appearing on three white reserved quadrifoil panels, one of which depicts the fabulous ch'i-lin and phoenix bird

(fêng huang) motif, another displays the Buddhistic fu lions (tai-shih) and eagle. The phoenix bird is again represented on the third panel, together with the tree peony. Small white fan-shaped vignettes are posed on the neck with floral devices. Date: era of K'ang-hsi (1662–1723). Height, 11¼ inches.

J. P. Morgan Collection, Catalogue No. 12.

No. 70. Case V. POWDER BLUE BOWL AND COVER (with famille verte panels). Shallow round form with two recurved handles and flat cover. Early Ta Ch'ing dynasty porcelain with powder blue (soufflé) glaze of brilliant mazarin tone. The obverse and reverse sides involving white fan-shaped panels with miniature landscape and figure subjects painted in overglaze enamel colors of the famille verte variety. The powder blue cover with knob sustains similar fan-shaped reserves alternately with circular floral medallions. Made during the K'ang-hsi period (1662–1723). Diameter, 5¼ inches.

J. P. Morgan Collection, Catalogue No. 23.

No. 71. Case V. DECORATED POWDER BLUE PLATE (with red flowers). Shallow round shape. Early Ta Ch'ing dynasty porcelain of fine hard texture, with powder blue soufflé glaze, sustaining overlaid gold tracery. The white central panels with cobalt blue floral decoration including small blossoms executed in underglaze copper red amid the blue leafy stems. Date: era of K'ang-hsi (1662–1723). Diameter, 10½ inches.

J. P. Morgan Collection, Catalogue No. 43.

Nos. 72 and 73. Case V. TWO POWDER BLUE PLATES (with famille verte panel). Shallow round shapes; early Ta Ch'ing dynasty porcelain of fine hard texture, with powder blue soufflé glaze sustaining overlaid gold tracery. A large white reserved central panel is presented on each plate with peony flower and butterfly decoration in varied colors of the famille verte palette. The borders sustain four white reserves with similar colored and insect designs. Date: era of K'ang-hsi (1662–1723). Diameter, 10½ inches.

J. P. Morgan Collection, Catalogue Nos. 26 and 27.

No. 74. Case V. POWDER BLUE PLATE (with famille verte panels). Similar to the preceding example. Date: era of K'ang-hsi (1662–1723). Diameter, 10½ inches.

J. P. Morgan Collection, Catalogue No. 42.

No. 75. Case V. POWDER BLUE PLAQUE (with famille verte reserves). Round shallow shape; early Ta Ch'ing dynasty porcelain of fine quality, the "powder blue" embellishment, including white reserved panels with overglaze painting in translucent enamel colors of the famille verte genre. The central panel in foliated octuple form presenting a landscape with the supernatural Chinese ch'i-lin and phoenix (fêng-huang) bird. These creatures of Chinese fable are introduced as good omens heralding the advent of a beneficent reign. The border with powder blue ground sustains eight white vignettes filled with art objects and floral motifs, rendered in brilliant light colors in harmony with the center. Reverse panel bears an "open lozenge" (fang-shâng) mark with fillets. Date: K'ang-hsi period (1662–1723). Diameter, 16 inches.

J. P. Morgan Collection, Catalogue No. 66.

No. 76. Case V. TALL POWDER BLUE CLUB SHAPED VASE (with famille verte panels). Cylindrical contour (t'ung p'ing), with sloping shoulder and contracted mortar-like neck flaring out toward the flanged aperture. Early Ta Ch'ing dynasty porcelain of fine white quality with powder blue (soufflé) glaze, including white reserved panels, that are separately painted in translucent overglaze colors of the famille verte genre, dominated by varied green and aubergine tones. The obverse and reverse panels present historical scenes with warriors. Small white panels in pomegranate fruit and fan shapes are posed between the larger panels and display landscape subjects in like colors, while the shoulder is encircled by an overlaid gold tracery and border device involving four small vignettes with emblems. White underneath panel bears a double ring. Date: era of K'ang-hsi (1622–1723). Height, 18½ inches.

J. P. Morgan Collection, Catalogue No. 48.

No. 77. Case V. TALL POWDER BLUE CLUB SHAPED VASE (t'ung p'ing). Cylindrical contour with round shoulder and contracted mortar-like neck, flaring out toward the flanged aperture. Early Ta Ch'ing dynasty porcelain of fine hard white texture with a brilliant powder blue (soufflé) glaze, including four white reserved panels which, separately decorated in underglaze cobalt blue, contain a landscape scene and a floral motif, followed by a panel with "gift objects," while the fourth reserve displays a pheasant perched on rocks amid branches of the peony tree in blossom. All rendered with skill and delicacy in the finest cobalt under the clear vitreous glazing. Near the shoulder appear four small quadrifoil medallions decorated with minature blue landscape subjects; the neck is left in the monochrome powder blue. White foot underneath bears a double ring. Date: era of K'ang-hsi (1662–1723). Height, 17 inches.

J. P. Morgan Collection, Catalogue No. 11, Case A.

No. 78. Case V. TALL POWDER BLUE CLUB SHAPED VASE (t'ung p'ing). Cylindrical contour with round shoulders and contracted neck flaring out toward the flanged aperture. Early Ta Ch'ing dynasty porcelain of fine white texture invested with brilliant powder blue (soufflé) glaze, including white reserves which, separately painted in underglaze cobalt blue, contain garden scenes and summer pavilions with figures. The vertical obverse panel representing a high official who is leaving his pavilion for a garden stroll, attended by his umbrella bearer and boy with tray. Flanking this reserve are small "leaf-shaped" panels invested with bird and floral details; while the neck sustains "fan shaped" reserves with floral and insect motifs. Date: era of K'ang-hsi (1662–1723). Height, 19 inches.

J. P. Morgan Collection, Catalogue No. 1478, Vol. II.

No. 79. Case V. TALL POWDER BLUE CLUB SHAPED VASE (t'ung p'ing). Cylindrical contour, with round shoulders and contracted mortar-like neck flaring out toward the flanged aperture. Early Ta Ch'ing dynasty porcelain of fine white quality, sustaining a brilliant powder blue (soufflé) glaze, overlaid with an intricately penciled gold chrysanthemum and scroll design.

Four vertical panels in white reserve display conventional sprays of chrysanthemums and lotus flowers, sepal rately executed in rouge de fer red over the glaze. Smalwhite and red flowered panels appear on the neck whilst the rim is encircled by an angular fret meander, termed lei-wên ("thunder scroll") in Chinese art. Date: era of K'ang-hsi (1662–1723). Height, 17¾ inches.

J. P. Morgan Collection, Catalogue No. 50.

No. 80. Case V. LARGE POWDER BLUE VASE (with famille verte panels). Tall cylindrical club shape, with round shoulder contour and tubular necks flaring out toward the flanged aperture. Early Ta Ch'ing dynasty porcelain of dense white quality, invested with brilliant powder blue (soufflé) glaze, penciled over with intricate scrolling tracery in gold, and including white reserved panels which are separately painted in translucent overglaze enamel colors of the famille verte genre. Four large vertical panels display landscape and figure subjects alternately with pheasants perched on rocks amid varied peony flowers, all being dominated by rich green tones of the K'ang-hsi period. The shoulder sustains a series of four oblong panels with deer and ch'i-lin motifs, while the neck displays two panels with floral details on white ground, corresponding to a series of four small panels near base. Date: era of K'ang-hsi (1662–1723). Height, 31 inches.

J P. Morgan Collection, Catalogue No. 7, Case K.

No. 81. Case V. LARGE POWDER BLUE VASE (with famille verte panels). Companion to the preceding example; matching the brilliancy of the powder blue soufflé glaze, and colored details on panels. Date: era of K'ang-hsi (1662–1723). Height, 31½ inches.

J. P. Morgan Collection, Catalogue No. 8, Case K.

No. 82. Case V. FAMILLE VERTE CLUB SHAPED VASE (with powder blue panels). Cylindrical contour (t'ung p'ing) with round shoulder and contracted mortar-like neck flaring out at the flanged rim. Early Ta Ch'ing dynasty porcelain of fine white quality. The overglaze decoration, in translucent light enamel colors on white ground, showing fanciful phoenix (fêng huang)



No. 80.

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birds amidst floral scrolls, and forming the setting for the varied "powder blue" panels, which lend distinction to this remarkable, if not unique example from others of its class. There are ten of these panels in all; four of which are in forms of open fans, whilst others represent warrior fans, leaf patterns and the pomegranate fruit form. Each panel has its separate gold penciled decoration, some showing landscapes, others with animals or birds among flowers; still others with butterflies and flower motifs. The neck, with rich brocading on green ground, sustains two white reserves, one, with lotus flower and the other with plum tree and bird; whilst the green flange is finished by a black Chinese "lei wên" or angular "thunder scroll" meander. Date: era of K'ang-hsi (1662–1723). Height, 17½ inches.

From Messrs. Duveen Bros., New York, and formerly in the Sir William Bennet Collection, London.

GROUP OF BLANC DE CHINE PORCELAINS

No. 83. Case XVIII. ORNATE WHITE PORCELAIN BOTTLE (mei p'ing). Graceful biberon (mei p'ing) shape, tapering downward from the rounded shoulder, and with small neck—intended to hold a single twig of plum blossoms. White Ta Ch'ing porcelain of the eighteenth century, with raised ornamental details (tui hua ki) under the vitreous glaze, including a broad central band with peony flowers and ornate leafage. The shoulder sustaining a descending form of modeled palmation, whilst the base is bordered by ascending leaf forms in slight relief. Without mark. Date: era of Ch'ien-lung (1736–96) Height, 8 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 84. Case XVIII. WHITE IMPERIAL PORCELAIN VASE (p'ien hu p'ing). Ornated flattened oviform (p'ien hu) with vertical ridges and archaic scrolled handles; pattern of an ancient bronze. Pure white Ta Ch'ing porcelain with raised ornamental bordering (yui hua-ki) showing the so-called "orange peel" surface, under the pellucid white glazing The details, modeled

over the body in low relief, including a border with archaic scroll motifs and flanking pin heads, whilst the sides sustain protruding vertical (ear-like) flanges. The base and shoulder are finished by narrow Chinese fret (lei-wên) bordering. The foot underneath bears an impressed dragon seal mark, indicating an imperial palace order. Date: early Ch'ien-lung (1736–96). Height, 7¾ inches.

Loaned by Messrs. Duveen Bros., New York.

No. 85. Case XVIII. RARE WHITE OPENWORK CUP. Graceful flaring shape; early Ta Ch'ing dynasty porcelain of purest white texture. The open pierced work showing a delicate "coin" diaper pattern (yin-liang) with a series of fine reserved medallions that sustain white dragons, depicted above waves. Rendered in tangible low relief under the pellucid glazing. The engobe, or white "slip" decoration is completed by a floral bordering at the rim of foot; probably made in a series for the imperial palace and used with beaten silver lining cups. Date: late K'ang-hsi (1662–1723). Diameter, 3½ inches.

J. P. Morgan Collection, Catalogue No. 364.

No. 86. Case XVIII. WHITE CRACKLE GLAZE VASE (hui-sê yao). Modeled after an ancient bronze vessel, with raised floral and border ornamentation, under the white crackle glazing. The protruding and concaved center segment presenting a bordering of floral vines with wild berries in low relief; whilst the shoulder sustains scepter head lanceolations and a narrow lei-wên (key fret) band. Another bordering of ascending conventional leaves encircles the neck. The lower section of the vase showing a contiguous succession of eight depressed ring-bands, often noted on bronze sacrificial vessels. Without mark. Date: era of Yung Ch'êng (1723–36). Height, 13 inches.

J. P. Morgan Collection, Catalogue No. 1499, Vol. II.

No. 87. Case XVIII. BLANC DE CHINE INCENSE BURNER (hsiang-lu). Semi-globular form raised on three tubular feet and with arched rim handles. White Fu-chien ware (Chien tz'u) of vitreous white qual-

ity, modeled after an ancient bronze sacrificial vessel. Simply ornamented with a narrow engraved band in archaic angular design, and uniformly glazed in a soft ivory white. A typical example of true blanc de chine. Date: late Ming or seventeenth century. Height, 10 inches.

J. P. Morgan Collection, Catalogue No. 17, Case N, Vol. II.

GROUP OF EARLY CÉLADONS

No. 88. Case XVII. EARLY LUNG CH'ÜAN CÉLADON GOBLET (ch'ing tz'u tou). Flaring tazza shape (pai chuêh) with tall stem. Heavy ferruginous stoneware (Lung Ch'üan yao) with characteristic iron red biscuit. Uniformly covered with a pellucid sea green céladon glaze through which are seen rudely incised floral scrolls on the exterior, while an ancient lei-wên (thunder scroll) on key fret border surrounds the inner rim, above an incised grass motif. The glazing on the interior showing dullness from wear, and possibly from the dregs of certain poisonous draughts. Date: thirteenth to fourteenth century, late Sung or early Yüan dynasty. Height, 6 inches.

J. P. Morgan Collection, Catalogue No. 1442, Vol. II.

No. 89. Case XVI. EARLY MING CÉLADON JAR (with original cover). Globular shape, sonorous Lung Ch'üan yao (dense kaolinic stoneware) of the Ta Ming dynasty with slightly raised ornamentation, including four groups of figures posed in panels amid scrolling vines, and modeled in the paste under the pellucid sea green céladon glaze. These figures allegorically represent four occupations of men: that of the scholar, the agriculturist, the woodsman and the fisherman. The hat-shaped cover with like céladon glazing sustains scrolling vines and four Chinese characters, "Fu Shou K'ang Ming," signifying Happiness, Long Life, Fame and Tranquility. Has a deep sunken foot with the characteristic biscuit "iron color" rim. Date: fifteenth to sixteenth century, Ta Ming dynasty (1368–1644). Height, 14 inches. Diameter, 12 inches.

J. P. Morgan Collection, Catalogue No. 1428, Vol. II.

No. 90. Case XVI. EARLY LUNG CH'ÜAN CÉLADON VASE (ch'ing tz'u p'ing). Bulbous biberon (Chinese, mei p'ing) shape, tapering downward to the base and with small apertured neck. Dense Lung Ch'üan yao stoneware with the peculiar ferruginous quality of its provenance. Displaying boldly incised floral scrolls and border designs worked in slight relief before the application of the pellucid sea green céladon glazing. Date: about fourteenth century (Yüan or early Ming dynasties). Height, 8¾ inches.

J. P. Morgan Collection, Catalogue No. 10, Case N.

No. 91. Case XVI. EARLY LUNG CH'ÜAN CÉLADON VASE (ch'ing tz'u p'ing). Bulbous biberon (Chinese, mei p'ing) shape, tapering downward to the base with small apertured neck. Dense Lung Ch'üan yao stoneware with the peculiar ferruginous quality of its provenance. Displaying boldly incised floral and border designs worked in slight relief under the pellucid céladon green glazing, which is invested with crackle and of the "ko yao" variety. The details of ornament other than the major body design include a lotus flower bordering in slight relief on the shoulder and a palmation border at the base under which appears the "iron color" rim of the foot. Date: fourteenth or fifteenth century (Yüan or early Ming dynasty). Height, 8½ inches.

J. P. Morgan Collection, Catalogue No. 1441, Vol. II.

No. 92. Case XVI. LUNG CH'ÜAN CÉLADON PLANT JAR (ch'ing tz'u kuan). Cylindrical tripod shape, raised on three feet. Sonorous and heavy Lung Ch'üan yao stoneware of the Ta Ming dynasty, with characteristic ferruginous quality. The slightly raised border ornamentation under the pellucid céladon glaze consists of floral vines and incised grass patterns, which flank the central band bearing eight symbolic trigrams (pa-kua) of divination, used in ancient Chinese philosophy and supposed to have been developed by Fuh Hi (B. C. 2852–2738). It may be noted that these broken and unbroken lines are used in many forms for decorative devices on porcelain. Date: fifteenth to sixteenth century, Ta Ming dynasty (1368–1644). Height, 9 inches. Diameter, 11½ inches.

J. P. Morgan Collection, Catalogue No. 1446, Vol. II.

No. 93. Case XVI. LUNG CH'ÜAN CÉLADON PLANT JAR (ch'ing tz'u kuan). Cylindrical tripod shape, raised on three curving feet. Sonorous and heavy Lung Ch'üan yao stoneware of the Ta Ming dynasty, with characteristic ferruginous quality. The raised embellishment worked in the paste, under the pellucid céladon green glaze, showing floral and rudely incised grass devices in bands, while another band above these displays the eight symbolical trigrams (pa kua) of divination, used in ancient Chinese philosophy, supposed to have been developed by Fuh Hi (B. C. 2852–2738), one of the five rulers (Wu Ti), during the semi-mythical period of China. This jar like its companion may be ascribable as dating from the same Ming epoch. Height, 9¼ inches. Diameter, 12 inches.

J. P. Morgan Collection, Catalogue No. 1445, Vol. II.

No. 94. Case XVI. ANTIQUE CÉLADON VASE. Slender ovoid shape with small neck. Typical ferruginous stoneware of the Lung Ch'üan yao variety. The impressed embellishment under the pellucid céladon green glaze shows the ancient lo-wên or net pattern, formed by crossed diagonal diapering and flowered details. The base is finished by an ascending palmation. Probably made at Lung Ch'üan Hsien, in Chekiang province, during the fourteenth or fifteenth century, Yüan or early Ming Dynasty.

No. 94 A. Case XVI. ANTIQUE CÉLADON VASE. Slender ovoid shape with short tubular neck; typical ferruginous stoneware of the Lung Ch'üan yao variety. The impressed embellishment, with delicate modeling under the pellucid céladon green glaze (without crackle), presents the lo-wên or net pattern motif, which surrounds the body, followed above by narrow impressed borders and at the base by vertical ribbing. Has a massive foot with the characteristic iron red rim. Probably made at Lung Ch'üan Hsien, in Chekiang province, during the fourteenth or fifteenth century, Yüan or Ming Dynasty.

No. 95. Case XVII. KUANG YAO CÉLADON VASE (ch'ing tz'u p'ing). Biberon (mei p'ing) contour

with melon ribbed sides and escalloped neck; dense stoneware of refractory texture modeled in the peculiar form affected in the potteries of southern Kuang Tung. Covered with a pellucid céladon glaze of cool "sea green" tinge. Some of the glaze on the lobes of the neck has chipped off through its disintegration from great age and refractory quality in the paste. Date: sixteenth century: late Ming. Height, 13 inches.

J. P. Morgan Collection, Catalogue No. 893.

No. 96. Case XVIII. MONOCHROME CÉLADON GLAZED BOTTLE (ch'ing tz'u p'ing). Graceful gourd-like shape with inverted bulbous neck; fine hard textured porcelain of the Ch'ien-lung period, invested with a soft céladon glaze of even quality. Foot underneath glazed in the white; without mark. Date: early example of the Ch'ien-lung period (1736–96). Height, 11 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 97. Case XVII. GIANT CRACKLE CÉLADON VASE (ch'ing tzu p'ing). Pyriform body with attenuated neck, spreading outward at the upper rim. Ta Ch'ing dynasty porcelain of the eighteenth century, invested with a monochrome céladon glaze over which appears the so-called "giant crackle" in black staining. The interior of neck in céladon glaze shows small crackle which is repeated on the under panel of the foot with brown rim. Without mark; attributable to the era of Yung-Ch'êng (1723–36). Height, 13 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 98. Case IV. TALL BLUE AND CÉLADON VASE (hua p'ing). Beaker shape with oviformed body and flaring neck. Early Ta Ch'ing dynasty porcelain of fine white hard textured paste. The body, with peony flower and scroll designs incised in tangible relief under the céladon glazing. Carrying a series of six white reserved panels, that are symmetrically distributed amid the raised details and painted in underglaze with cobalt blue landscape subjects. The white foot underneath sustains a blue leaf mark within a double ring. Date: era of K'ang-hsi (1662–1723). Height, 18 inches.

J. P. Morgan Collection, Catalogue No. 1496, Vol. II.

No. 99. Case XVI. LUNG CH'ÜAN CÉLADON PLAQUE (ch'ing tz'u). Deep form with escalloped edge; sonorous Lung Ch'üan yao stoneware of the Ta Ming dynasty and of heavy ferruginous quality. Uniformly covered in a pellucid céladon glaze of deep sea green tint under which appears an incised grass, together with fluting on the border; the center medallion displays a lotus flower motif worked in slight relief. Reverse with like glazing including a characteristic "iron color" rim. Date: fifteenth century, Ta Ming dynasty (1368–1644). Diameter, 13 inches.

J. P. Morgan Collection, Catalogue No. 1429, Vol. II.

Formerly in Baron Speck von Sternberg Collection at Washington, D. C.

No. 100. Case XVIII. LUNG CH'ÜAN CÉLADON PLAQUE (ch'ing tz'u). Deep form; sonorous Lung Ch'üan yao stoneware of the Ta Ming dynasty and ferruginous quality, displaying a lightly incised floral medallion worked in the paste under the pellucid sea green crackled céladon glaze. Reverse side showing the so-called "iron color" rim marking from the furnace. Date: fifteenth to sixteenth century, of the Ta Ming dynasty. Diameter, 13 inches.

J. P. Morgan Collection, Catalogue No. 1432, Vol. II.

No. 101. Case XVII. LUNG CH'ÜAN CÉLADON PLAQUE (ch'ing tz'u). Deep form with small escalloped edge and enriched by a fluting on the border worked in the paste whilst the center is left plain. Sonorous Lung Ch'üan yao stoneware of the Ta Ming dynasty and ferruginous quality. Uniformly covered with a pellucid sea green céladon glaze. The reverse side with like glaze showing the "iron color" rim from the furnace. Date: fifteenth or sixteenth century, Ta Ming dynasty (1368–1644). Diameter, 14½ inches.

J. P. Morgan Collection, Catalogue No. 8, Case M.

No. 102. Case XVIII. LARGE MING CÉLADON TRIPOD COUPE. Low circular shape, with wide aperture and raised on three feet; fashioned after an ancient bronze form, to hold fruit. Dense ferruginous stoneware, incised with a netlike diaper (lo-wên) pattern, involving

flowered details in low relief under the pellucid céladon glaze. Partially glazed interior showing center in biscuit (unglazed) state. Ch'ing tz'u, probably made at Ch'u-chou Fu, during the Ming dynasty (A. D. 1368–1644).

No. 102 A. Case XVI. MING CÉLADON TRIPOD JAR. Rounded form; raised on three feet with wide aperture; fashioned after an ancient bronze Ting or sacrificial vessel. Dense ferruginous paste showing an incised netlike (lo-wên) diaper motif, with flowering in low relief, under the pellucid céladon green glaze. Ch'ing tz'u of the Ko yao variety, with crackle. Probably made at Ch'u-chou Fu, in Chekiang province, during the Ming dynasty (A. D. 1368–1644).

No. 103. Case XVI. LUNG CH'ÜAN CÉLADON PLAQUE (ch'ing tz'u). Deep round form; sonorous Lung-ch'üan yao (heavy ferruginous stoneware) of the Ta Ming dynasty. The center displaying an incised lotus flower motif outlined in the paste, under the pellucid sea green céladon glaze. Reverse side with similar glazing showing the characteristic ferruginous "iron color" on the unglazed rim. Date: about fifteenth century or middle of the Ta Ming dynasty. Diameter, 16½ inches.

Loaned by Messrs. Duveen Bros., New York.

No. 104. Case XVI. LARGE LUNG CH'ÜAN CÉLADON PLAQUE (ch'ing tz'u). Deep form with thick escalloped edge and flange, sonorous Lung Ch'üan yao heavy ferruginous stoneware of the Ta Ming dynasty. The broad grooved and fluted border incised with floral details, whilst the center sustains a tree motif outlined and worked in the paste under the pellucid sea green céladon glaze. Reverse side showing the characteristic "iron color" rim marking from the kiln. Rare example. Date: fifteenth to sixteenth century of the Ta Ming dynasty (1368–1644). Diameter, 17 inches.

J. P. Morgan Collection, Catalogue No. 1435, Vol. II.

No. 105. Case XVI. LARGE LUNG CH'ÜAN CÉLADON PLAQUE (ch'ing tz'u). Deep round form;

sonorous Lung-ch'üan yao, heavy ferruginous stoneware. The center displaying an incised lattice diaper pattern and the border scrolling lotus flower sprays outlined in paste before an application of the céladon green glaze, which discloses a peculiar dull dew-like lustre. Reverse with similar céladon glazing disclosing the "iron color" rim. Date: about fifteenth century, or middle of the Ta Ming dynasty (1368–1644). Diameter, 17 inches.
J. P. Morgan Collection, Catalogue No. 1430, Vol. II.

No. 106. Case XVI. LARGE LUNG CH'ÜAN CÉLADON PLAQUE (ch'ing tz'u). Deep round form; sonorous Lung Ch'üan yao (heavy kaolinic stoneware) of the Ta Ming dynasty. The center displaying an incised lattice pattern with leafage and border of scrolling vines, outlined in the paste under the pellucid sea green céladon glazing. The under side with similar glazing disclosing the characteristic "iron color" or ferruginous quality on rim. Date: fifteenth century, or early Ta Ming dynasty. Diameter, 18 inches.
J. P. Morgan Collection, Catalogue No. 1431, Vol. II.

No. 107. Case XVII. REMARKABLE MING CÉLADON PLAQUE (ch'ing tz'u). Deep form with an escalloped edge and broad flange bordering. Sonorous and exceedingly heavy Lung Ch'üan yao (kaolinic stoneware) of the Ta Ming dynasty, showing the characteristic ferruginous quality in the biscuit. The broad and ornately grooved border including incised floral details, whilst the center displays a plum tree motif, slightly raised and broadly worked in the paste, under the pellucid sea green céladon glazing. Reverse side with like glaze showing the characteristic ferruginous textured "iron color" in the biscuit rim. Date: fourteenth or fifteenth century of the Ta Ming dynasty (1368–1644). Diameter, 22½ inches.
J. P. Morgan Collection, Catalogue No. 6, Case M.

No. 108. Case XVII. MONOCHROME LIGHT CÉLADON BOTTLE (tung ch'ing p'ing). Graceful ovoidal shape with slender tubular neck; fine Ta Ch'ing dynasty porcelain, covered with an exceeding delicate céladon glaze of brilliant and even quality. The white

glazed foot underneath bears a blue six character nien hao mark. "Made in the period of Yung-Ch'êng of the Ta Ch'ing dynasty." Date: era of Yung Ch'êng (1723–36). Height, 6 inches.

J. P. Morgan Collection, Catalogue No. 9, Case I.

No. 109. Case XVIII. TALL FLOWERED CÉLADON VASE (tung-ch'ing yao p'ing). Slender oviform with flaring neck; early Ta Ch'ing dynasty porcelain of fine hard texture, ornamented with an intricate scrolling peony flowering design, uniformly covering the entire surface in tangible relief under the pellucid light sea green céladon (tung ch'ing) glaze. The interior of neck is glazed in white, like the panel underneath. Bears a blue double ring. Date: era of K'ang-hsi (1662–1723). Height, 17½ inches.

J. P. Morgan Collection, Catalogue No. 28, Case M.

No. 109 A. Case XVII. MONOCHROME CÉLADON GOURD VASE (hu-luh p'ing). Bulbous bottle; gourd form, with contracted center and small apertured neck; white Ta Ch'ing porcelain invested with a light sea green céladon glaze of even color and brilliant quality. The white foot underneath bearing blue seal of the imperial factory; made during the reign of Emperor Chia Ch'ing (1796–1821) of the Ta Ch'ing dynasty. Height, 13 inches.

J. P. Morgan Collection, Catalogue No. 1382, Vol. II.

GROUP OF MONOCHROME PORCELAINS

Among the superlative creations of Chinese ceramists (aside from decorated porcelains), monochrome types have figured with considerable distinction from remote periods to the present day. In a general way, it may be gathered from early records that single colored objects antedate decorated porcelains by many centuries. The several periods certainly have produced a remarkable variety of monochrome pieces, and of these the red-colored glazes (derived from the oxide of copper and gold), i. e., sang de boeuf, the "peach skin" or peau de pêche, "ruby," and "rose" carmine (yen-chi) or rouge

d'or, are most esteemed. The other reds, which are of the same oxide, include the "crushed strawberry" and "liver" tints; the reds from the oxide of iron include the coral and varying shades of vermillion.

No. 110. Case XVII. APPLE GREEN CRACKLE VASE (p'ing kuo lü). Bulbous pear shape with everted neck. Lü Lang yao (green Lang ware) of dense refractory porcelain peculiar to its provenance; assumably made at Ch'ing tê-chên under the direction of Lang T'ing-so, an official at the Imperial factory. Invested with a translucent monochrome green crackle glaze of the so-called "apple green" (Chinese, p'ing kuo lü) variety. The interior of neck displaying a pale crackle céladon tint and the foot underneath a grayish rice toned crackle. Date: era of K'ang-hsi (1662–1723). Height, 5 inches.

Loaned by Messrs. Duveen Bros., New York.

***No. 111. Case XVII.** APPLE GREEN CRACKLE JAR (p'ing kuo lü). Ovoid shape with small rimmed neck. Lü Lang yao (green Lang ware) of dense refractory porcelain peculiar to its provenance. Covered with a translucent monochrome green crackled glaze of the "apple green" (p'ing kuo lü) variety, its transparent quality resembling light green tones of jade. The interior of neck showing a grayish crackle. Date: era of K'ang-hsi (1662–1723). Height, 6½ inches.

Loaned by Messrs. Duveen Bros., New York.

No. 112. Case XVII. PEARL GRAY WATER COUPE (shui-chu chêng). Low globular shape with inverted rim. Fine white Ta Ch'ing dynasty porcelain, uniformly covered with a monochrome "moonlight white" toned pearl gray (termed also clair-de-lune) glaz-

* Among the green variety in solid colors, the so-called "apple green" (Lü Lang yao), with a translucent vitreous glaze and a brown crackle, is of the rarest. The body-paste is usually of the same texture as that on the red of "Lang" porcelains, and therefore it has been assumed by authorities that this green color was produced at the same period with the red, and also under the direction of Lang Ting-so; especially as these colors are enumerated among glazes in the records of Ching-tê-chên. Other varieties of green-tinted glazes have been produced at various periods, but none so distinguished as the so-called "apple green" with its strongly marked brown crackle.

ing of even and rare quality. The white panel underneath with six character mark in blue reading: Ta Ch'ing K'ang-hsi nien-chih, "Made in the reign of K'ang-hsi (1662–1723) of the Great Ch'ing dynasty." Height, 2¼ inches. Diameter, 4½ inches.

Loaned by Messrs. Duveen Bros., New York.

No. 113. Case XVII. MOTTLED PEACH BLOOM VASE (t'ao hung p'ing). Tall oviformed baluster shape with short rimmed neck and slightly spreading base. Early Ta Ch'ing dynasty porcelain of heavy quality, invested with a monochrome peach red (t'ao-hung) glaze mottled with varied clouding, including tones of deep bean red (chiang-tou hung) which appears merged into the softer light velvety peach red tinge, whilst the neck shows the moss green flecking (p'ing-kua-ching) so highly esteemed by most amateurs. Interior of neck is glazed in the white like the foot underneath, which bears an apocryphal Ming mark of the Hsüan Tê period. Its proper date appears to be the seventeenth century or early K'ang-hsi, assumably before the advent of T'sing-ying-hsuan, as superintendent of the Imperial factory at Ching Tê-chen, who subsequently was the means of producing the small and graceful forms which are now termed "peach bloom" objects. Date: era of K'ang-hsi (1662–1723). Height, 13½ inches.

J. P. Morgan Collection, Catalogue No. 1497, Vol. II.

No. 114. Case XVII. RARE PEACH BLOOM CABINET VASE (tao hung p'ing). The oviformed bottle shape with gracefully everted neck, including slightly raised petal-like fluting at the base (for this latter distinction its form has been termed "chrysanthemum bottle"). Fine white textured (Ts'ing yao) porcelain from the imperial kilns. Completely covered with a brilliant monochrome peach red glazing slightly mottled and resembling the soft looking velvety tones seen on a ripened skin of the peach (the "peau de pêche" of French amateurs); distinguished also by the powdered moss green flecking, "p'ing-kuo ch'ing," that appears within its neck amid the peach-colored glazing. The white panel underneath sustains the blue underglaze nien hao mark, finely written in six characters, reading: Ta Ch'ing

K'ang-hsi nien chih, "Made during the reign of K'ang-hsi (1662–1723) of the Great Ch'ing dynasty." Height, 8½ inches.

J. P. Morgan Collection, Catalogue No. 1332, Vol. II.

No. 115. Case XVII. PEACH BLOOM DESK BOTTLE. Low semi-globular water well form (shui-chêng) with contracted neck and small orifice rim. Rare Ta Ch'ing dynasty porcelain, with an incised embellishment in the form of three archaic dragon medallions, under the soft peach red (t'so-hung) glazing. Exhibiting the typical mottled light and dark colors of the ripening fruit, and distinguished by that soft smooth velvety texture to be noted on the few (true) pieces of its class. The underneath foot panel in white sustains the nien hao mark written in six fine blue characters under the glaze, reading: Ta Ch'ing K'ang-hsi nien chih, "Made in the reign of Emperor K'ang-hsi (1662–1723), of the great Ta Ch'ing dynasty." Height, 3¾ inches. Diameter, 5 inches.

J. P. Morgan Collection, Catalogue No. 16, Case M.

No. 116. Case XVII. RARE PEACH BLOOM COLOR BOX (yin sê ho). Round low form; fine Ta Ch'ing dynasty porcelain, displaying a remarkable variety of the so-called peach bloom glaze. The rounded cover presenting a soft velvety looking color with delicate light gradations, whilst the bowl of the box sustains distinctly darker variations with powdered fleckings. Diameter, 3 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 117. Case XVII. RARE PEACH BLOOM COLOR BOX (yin sê ho). Rounded low form; fine Ta Ch'ing dynasty porcelain. Exterior of cover and bowl displaying a remarkable variety of the so-called "peach bloom" glaze, with beautiful blending. In parts melting into "ashes of roses" tones or like the skin of a ripe peach (peau de pêche) as termed in France. Interior glazed in the white like the foot underneath, which bears the six character mark in underglaze cobalt blue, reading: Ta Ch'ing K'ang-hsi nien chih, "Made in the period of K'ang-hsi (1662–1723) of the great Ch'ing dynasty." Diameter, 3 inches.

J. P. Morgan Collection, Catalogue No. 1317, Vol. II.

No. 118. Case XVII. PEACH BLOOM COUPE (with silver-gilt rim). Low circular form (tai-po-tsun); fine white Ta Ch'ing dynasty porcelain. The exterior is covered in a soft red glaze, of the "peach bloom" color, shading into a tone like "ashes of roses" and showing delicate uniform quality. The white foot underneath bears the six character mark finely written in blue under the glaze, "Made in the reign of K'ang-hsi (1662–1723) of the great Ch'ing dynasty." Height, 1¾ inches. Diameter, 4¾ inches. Fitted with silver-gilt stand and dragon cover

J. P. Morgan Collection, Catalogue No 852.

No. 119. Case XVII. PEACH BLOOM AMPHORA VASE (ta'o hung p'ing). Graceful Chinese amphora shape; rare Ta Ch'ing dynasty porcelain, invested with a fine peach red glaze (couleur de pêche), in which a typically delicate mottling is exhibited with slight gradations imitating the ripening skin of the fruit; its soft velvety tones appear tender under the perfectly pellucid glazing. The interior of neck sustains the same red (ta'o-hung) blending in the glaze. The foot underneath, with small sunken panel, displays a six character mark (in perfect blue rendering): Ta Ch'ing K'ang-hsi nien-chih, "Made in the reign of K'ang-hsi (1662–1723) of the great Ch'ing dynasty." Height, 6 inches. Diameter, 2 inches. Has gilt bronze stand.

J. P. Morgan Collection, Catalogue No. 1326, Vol. II.

No. 120. Case XVIII. DARK POWDER BLUE PORCELAIN BOTTLE (bleu fouettée). Globular body, thick set and slightly compressed, supporting a cylindrical neck. Early Ta Ch'ing dynasty porcelain of the K'ang-hsi period, uniformly covered with a dark powder blue (soufflé) glaze of brilliant quality resembling the deep blue color of oriental lapis lazuli. A typical shape of its provenance. Without mark. Date: era of K'ang-hsi (1662–1723). Height, 16½ inches.

J. P. Morgan Collection, Catalogue No. 1361, Vol. II.

No. 121. Case XVIII. MONOCHROME SANG DE BOEUF BOTTLE (Lang yao p'ing). Globular body, thick set and slightly compressed, supporting a cylindri-

cal neck; dense kaolinic paste of the seventeenth century, made during the prefecture of Lang T'ing-so, at Ch'ing tê chên (hence in a complimentary way examples of this provenance are termed Lang yao, or "Lang ware"). The brilliant monochrome red glazing of the sang de boeuf variety displaying translucent deep ruby-like tone and speckling of the lie-de-vin clots, or clouding like ox-blood, which appears thickest toward the base of neck and foot, where the fluescent glaze is stopped with great technical perfection, peculiar to the true Lang yao types. The inner part of neck and panel underneath the foot showing the rice-colored crackle glazing. Date: seventeenth century, early K'ang-hsi (1662–1723). Height, 17½ inches.

J. P. Morgan Collection, Catalogue No. 752.

NOTE.—This particular vase came originally from the collection of the Mandarin Yiang Lin Sang, a former minister of Finance of the Chinese Empire.

No. 122. Case XVIII. TALL ROSE DU BARRI BOTTLE (pao shih hung p'ing). Graceful pyriform with slender tubular neck; white Ta Ch'ing dynasty porcelain of the eighteenth century. Uniformly covered in a deep ruby color glaze of the so-called "rose du Barri" genre, showing a pellucid and even "pear skin" (soufflé) texture, of rare technical perfection. Date: era of Ch'ien-lung (1736–96). Height, 15¾ inches.

J. P. Morgan Collection, Catalogue No. 1370, Vol. II.

No. 123. Case XVIII. MONOCHROME CORAL PORCELAIN BOTTLE (chan-hu p'ing). Graceful pear shape with cylindrical neck; fine white textured Ta Ch'ing porcelain of the eighteenth century. Uniformly covered with a brilliant monochrome "coral red" (chan-hu) glaze of even quality. Interior of the neck and panel underneath being glazed in the white. Without mark. Date: early eighteenth century, era of Yung Ch'êng. Height, 10 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 124. Case XVII. BLUISH CÉLADON FLAMBÉ VASE (yao-pien p'ing). Four-lobed beaker shape, uniformly fashioned with quadrifoliated spreading base

and neck. An eighteenth century reproduction of a rare Yüan "Kuan yao" type. Coated with a light "bluish céladon" glaze showing crackle, together with bright red polychromatic dappling and occasional spots of yellow tones. Without mark. Date: era of Ch'ien-lung (1736–96). Height, 8 inches.

J. P. Morgan Collection, Catalogue No. 5, Case N.

No. 125. Case XVII. OLIVE FLAMBÉ GLAZED VASE (yao-pien p'ing). Inverted high shouldered oviform, tapering down to the base; dense Kuan yao stoneware of refractory texture and dark color, produced at Yang Ch'ing in the province of Kuang Tung. Invested with lustrous and variegated olive brown flambé (yao pien) glaze with buff toned clouding. Rare and interesting type of its provenance. Date: fourteenth to fifteenth century, early Ming dynasty. Height, 12 inches.

J. P. Morgan Collection, Catalogue No. 1535, Vol. II.

No. 126. Case XVII. ROBIN'S EGG BLUE BOTTLE (chun yü p'ing). Pyriform with slender tubular neck. Fine Ta Ch'ing dynasty porcelain of the eighteenth century, invested with a robin's egg blue (chun-yü) soufflé glaze of deep color, involving infinitesimal insufflation of white evenly applied flecking over the surface. Date: era of Ch'ien-lung (1736–96) Height, 6¼ inches.

J. P. Morgan Collection, Catalogue No. 1410, Vol. II.

No. 127. Case XVIII. SMALL SANG DE POULET BOTTLE (hung tin p'ing). Pear shape with tubular neck; fine white Ta Ch'ing porcelain of the eighteenth century, invested with a monochrome red glaze of the sang de poulet ("pigeon blood") variety, showing an evenly applied technique. Without mark. Date: era of Ch'ien-lung (1736–96). Height, 7½ inches.

J. P. Morgan Collection, Catalogue No. 1412.

No. 128. Case XVIII. MONOCHROME RED GLAZED BOTTLE (hung tin p'ing). Bulbous pear shape with tubular neck; fine Ta Ch'ing dynasty porcelain of the eighteenth century; uniformly covered with a monochrome red glazing of the sang de poulet variety

with gradations, merging into light translucent cherry color at the shoulder through which appear wheel marks of the potter. Has white foot like the interior of neck. Without mark. Date: era of Ch'ien-lung (1736–96). Height, 12½ inches.

J. P. Morgan Collection, Catalogue No. 1377.

No. 129. Case XVIII. MONOCHROME TURQUOISE BLUE VASE (kung chuo lu p'ing). Globular body with contracted base and wide flaring neck. Ta Ch'ing dynasty porcelain uniformly covered with a monochrome turquoise blue (kung chuo lu) glaze in light tone and showing small truité so-called "shad roe" crackle—termed "yü tz'u" by the native collectors. Interior of neck sustaining a similar light turquoise blue crackle glaze, whilst the sunken panel of foot underneath is in buff biscuit state. Date: era of K'ang-hsi (1662–1723) Ta Ch'ing dynasty. Height, 12¼ inches.

Loaned by Messrs. Duveen Bros., New York.

No. 130. Case XVIII. MONOCHROME TURQUOISE BLUE BOTTLE (kung chuo lu p'ing). Bulbous pear shaped body with cylindrical neck. Dense Ta Ch'ing porcelain of the eighteenth century, invested with a monochrome turquoise blue (kung chuo lu) glaze of light tone, showing the so-called "shad roe" (yü tz'u) truité or crackle surface. The foot underneath is in buff-toned biscuit unglazed state. Date: era of Yung Ch'êng —possibly late K'ang-hsi. Height, 14¾ inches.

Loaned by Messrs. Duveen Bros., New York.

No. 131. Case XVIII. MONOCHROME IMPERIAL YELLOW VASE (chiao huang p'ing). Biberon shape (mei p'ing) with contracted and small apertured neck, to hold a single twig of blossoms. The fine white Ta Ch'ing dynasty porcelain is invested with a translucent golden yellow monochrome glaze (chiao huang) termed "Imperial yellow," which displays a brilliant and even quality. Has white glazed foot. Without mark. Date: late Ch'ien-lung (1736-96). Height, 9½ inches.

J. P. Morgan Collection, Catalogue No. 4, Case I, Vol. II.

No. 132. Case XVIII. ANOTHER IMPERIAL YELLOW VASE (chiao huang p'ing). Biberon shape

(mei p'ing) with contracted and small apertured neck to hold a single twig of blossoms. The fine white Ta Ch'ing dynasty porcelain is invested with a translucent golden yellow monochrome glaze (chiao huang) termed "Imperial yellow," which displays a brilliant and even quality. Has white glazed foot. Without mark. Date: late Ch'ien-lung (1736–96). Height, 9½ inches.
J. P. Morgan Collection, Catalogue No. 5, Case I, Vol. II.

No. 133. Case XVII. MIRROR BLACK CABINET VASE (wu ch'ing p'ing). Typical gourd bottle shape; fine Ta Ch'ing dynasty porcelain of the K'ang-hsi period, mounted with a brilliant "mirror black" (wu ch'ing) glaze of exceptionally perfect quality. The interior of neck is white like the foot. Without mark. Height, 8 inches. Date: era of K'ang-hsi (1662–1723).
J. P. Morgan Collection, Catalogue No. 1411, Vol. II.

No. 134. Case XVII. MIRROR BLACK CABINET VASE (wu ch'ing p'ing). Graceful gourd shape with contracted center and small everted neck. Ta Ch'ing dynasty porcelain of the early eighteenth century, invested with a brilliant wu ch'ing or "mirror black" glaze of even quality. The interior of the neck appears white, like the foot. Without mark. Date: era of K'ang-hsi (1662–1723). Height, 9½ inches.
Loaned by Messrs. Duveen Bros., New York.

No. 135. Case XVII. ROSE SOUFFLÉ BOTTLE (hua p'ing) Pyriform with slender tubular neck. Fine Ta Ch'ing dynasty porcelain of the eighteenth century, which displays a white speckled and rose soufflé glazing of deep tone and even quality. The interior sustains a green glaze, while the panel underneath foot is white. Without mark. Date: era of Ch'ien-lung (1736–96). Height, 6½ inches.
J. P. Morgan Collection, Catalogue No. 1409, Vol. II.

No. 136. Case No. XVIII. MONOCHROME MUSTARD YELLOW BOTTLE (mi-sê yao). Pyriform body with cylindrical neck. Dense Ta Ch'ing porcelain covered with a monochrome "mustard yellow" (mi-sê) glazing, showing the characteristic small crackle. Without

mark. Date: era of Ch'ien-lung (1736–96). Height, 6¼ inches.

J. P. Morgan Collection, Catalogue No. 10, Case I.

No. 137. Case XVIII. MOTTLED SANG DE BOEUF VASE (Lang yao p'ing). Graceful oviform with everted neck; early Ta Ch'ing dynasty porcelain of the "Lang yao" variety that presents a mottled sang de boeuf and includes brilliant flambé-like qualities in its clouding and flashes of ox blood (hung tin-lan) merging into light tones of céladon around the shoulder. A rare example; unfortunately the flaring neck shows painted reparations. Date: era of K'ang-hsi (1662–1723). Height, 8¼ inches.

J. P. Morgan Collection, Catalogue No. 1391, Vol. II.

No. 138. Case XVIII. MONOCHROME TURQUOISE BLUE VASE (ts'ui-sê p'ing). Graceful small oviformed body with flaring neck. Fine Ta Ch'ing dynasty porcelain of the eighteenth century, presenting a light blue monochrome glaze of rare Persian turquoise stone hue, together with truité or minute crackle. Date: late K'ang-hsi (1662–1723). Height, 8½ inches.

J. P. Morgan Collection, Catalogue No. 1422, Vol. II.

No. 139. Case XVII. MONOCHROME SAPPHIRE BLUE VASE (mei p'ing). Biberon shape with contracted and small apertured neck (a favorite vase to hold a single twig with blossoms). Fine Ta Ch'ing dynasty porcelain of the eighteenth century, invested with a brilliant and dark sapphire blue (chi-ch'ing); the French bleu de roi shade, of lustrous and even quality. The foot underneath with white panel bears a six character nien hao mark of its period. Date: era of Yung Ch'êng (1723–36). Height, 8¾ inches.

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No. 140. Case XVIII. MONOCHROME OLD TURQUOISE GREEN BOTTLE (mei p'ing). Biberon shape with contracted and small apertured neck (fashioned to hold a single twig with plum blossoms). Fine white Ta Ch'ing porcelain of the eighteenth century, ornamented with a slightly raised representation of the

prunus or plum tree, worked in the paste under an unusual opaque old turquoise green glaze. The white glazed panel underneath bears a blue seal mark. Date: era of Ch'ien-lung (1736–96). Height, 9¾ inches.

J. P. Morgan Collection, Catalogue No. 1413, Vol. II.

No. 141. Case XVII. ORNAMENTED PEACOCK BLUE VASE (ts'ui lan p'ing). Bulbous pyriform with flaring neck. Ta Ch'ing dynasty porcelain of the eighteenth century, embellished with lotus flower and scrolling vines incised under the deep peacock blue (tsui-lan) glaze. The neck is encircled by a palm leaf and "key fret" bordering also lightly engraved under the lustrous blue glaze. Date: early Ch'ien-lung (1736–96). Height, 11½ inches.

J. P. Morgan Collection, Catalogue No. 1399.

No. 142. Case XVIII. MONOCHROME GRAY CRACKLE BOTTLE (hui sê p'ing). Compressed pear shape with attenuated neck, slightly flaring at the rim. Dense Ta Ch'ing dynasty porcelain of the eighteenth century, displaying a grayish ash (hui-sê) toned glaze with brown clouding and crackle. Date: era of K'ang-hsi (1662–1723). Height, 7½ inches.

J. P. Morgan Collection, Catalogue No. 1414, Vol. II.

No. 143. Case XVIII. DARK MONOCHROME LAPIS BLUE VASE. Tall biberon shape with wide collared neck. Dense Ta Ch'ing dynasty porcelain of the seventeenth century; embellished with floral motifs in low relief under a lustrous lapis blue monochrome glazing. The design including Chinese guelder rose and peony flowers midst leafy scrolls. The foot underneath is coated in similar lapis blue glaze. Without mark. Date: early K'ang-hsi (1662–1723). Height, 16 inches.

J. P. Morgan Collection, Catalogue No. 1536, Vol. II.

No. 144. Case XVIII. TALL MIRROR BLACK BOTTLE (wu-ching p'ing). Pear shape with tubular neck. Dense Ta Ch'ing dynasty semi-kaolinic stoneware, covered with a lustrous monochrome mirror black glaze which in parts shows the raven wing quality. Date: late Ch'ien-lung (1736–96). Height, 17½ inches.

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No. 145. Case XVIII. TALL ROBIN'S EGG BLUE BOTTLE (chun-yü p'ing). Pear-shaped body with tubular neck; fine Ta Ch'ing dynasty porcelain of the eighteenth century, invested with a uniformly applied "robin's egg blue" soufflé glaze, imposed with fine insufflation in soft flecking and dappling. Showing considerable merit with characteristics of period. Date: era of Ch'ien-lung, (1736–96). Height, 15½ inches.

J. P. Morgan Collection, Catalogue No. 1364, Vol. II.

No. 146. Case XVII. MONOCHROME PEARL GRAY PORCELAIN VASE (yin hui sê yao). Ellipsoidal balustre shape with equally attenuated neck and base. White Ta Ch'ing dynasty porcelain of the Yung Ch'êng period, embellished with engraved symbolical fern and fungus scroll devices, under the monochrome "pearl gray" glaze of light lavendar (yin hui sê) tint. Has sunken foot. Without mark. Date: era of Yung-Ch'êng (1723–36). Height, 13 inches.

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No. 147. Case XVII. MONOCHROME CAMELLIA LEAF GREEN BOTTLE (ch'a-hua p'ing). Bulbous pear shape with tubular neck and spreading cup-like lip. Rare Ta Ch'ing dynasty porcelain of the eighteenth century; uniformly coated in a monochrome green glaze of even quality commonly termed "camellia leaf green," the Chinese ch'a-hua and the French "couleur fevé," or "haricot verte." This example is distinguished for its hardly visible network of minute or "pin point" crackle, which is infused with the glaze. Without mark. Date: era of K'ang-hsi (1662–1723). Height, 12½ inches.

J. P. Morgan Collection, Catalogue No. 1383.

No. 148. Case XVIII. ORNATE TURQUOISE BLUE TEA POT (with cover). Hexagonal form with pierced ornamentation, curved fish handle and spout at the sides. Early Ta Ch'ing dynasty porcelain, uniformly covered with a monochrome turquoise blue glazing of rare quality. The six side panels with raised open work present symbolical pine, young bamboo shrubs and chrysanthemum flowers. The turquoise glazed cover

(en suite) also sustains raised open work. Height, 5¾ inches. Date: era of K'ang-hsi (1662–1723).

J. P. Morgan Collection, Catalogue No. 627.

No. 149. Case XVII. CHINESE HARE'S FUR POTTERY BOWL (t'u hao chan). Ancient shape, mounted with metal rim. Black colored Ch'ien yao pottery from the province of Fu-ch'ien (Fukien), probably made in the tenth century. The interior and exterior present a deep mottled black and brown glazing with characteristic dappling (likened to the fur of a leveret). In parts displaying also bluish streaks with certain iridescence from age; resembling certain tints seen on the breast of a partridge. The fluescent glaze ends in thick curved unctuous lines toward the bottom, where the biscuit foot shows a dull black color, like iron. Early T'ang type, ascribable to the Sung dynasty (A. D. 960–1280). Diameter, 4½ inches.

J. P. Morgan Collection, Catalogue No. 16, Case N, Vol. I.

No. 150. Case XVII. CHÜN CLAIR-DE-LUNE BOWL (chün-wan). Semi-globular with small foot; dense dull red toned pottery, coated with misty clair-de-lune (yueh pai) glaze with a grayish purple crackle, clouded with an irregular patch of warmer tone inside. The exterior shows the fluescent glaze running down thick, and ending below in an irregular unctuous line so as to leave the lower part of the bowl and the foot unglazed. Sung Chün type. Date: about thirteenth century, late Sung or Yüan dynasty. Diameter, 7¼ inches.

J. P. Morgan Collection, Catalogue No. 891.

No. 151. Case XVII. SMALL CLAIR-DE-LUNE JAR (yueh pai). Bulbous gallipot shape, with wide apertured lip and receding base. Heavy brown-toned pottery, covered with a thick mottled purplish clair-de-lune (yueh-pai) glaze of slight opalescent quality. A Yüan Chün type. Date: probably of the Ta Ming dynasty (1368–1644). Height, 4¾ inches.

J. P. Morgan Collection, Catalogue No. 892.

No. 151A. Case XVII. SMALL PEARL GRAY VASE. Monochrome pearl gray glazing trending to pale clair de lune. Height, 6 inches. Date: late K'ang-hsi (1662–1723).

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No. 168. No. 187. No. 153.

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No. 152. Case XVII. LIGHT CRACKLED MONOCHROME POTTERY BOWL (wan). Ancient shallow shape; refractory buff toned paste of the Kiang-si potteries, made during the Southern Sung dynasty. The interior showing a pale old ivory toned glaze with a curious biscuit (unglazed) ring at the bottom, whilst the exterior sustains an interesting pale greenish yellow, and finely crackled glaze of the rare mi-sê variety. Largely copied during the Ta Ch'ing dynasty. Date: southern Sung dynasty (1127–1280). Diameter, 5½ inches.
J. P. Morgan Collection, Catalogue No. 18, Case N, Vol. II.

No. 152 A. Case XVII. SMALL CLAIR-DE-LUNE VASE (yueh-pai). Ta Ch'ing dynasty porcelain, coated with an even color of the "pearl gray" variety. Height, 6 inches. Late K'ang-hsi (1662–1722).

GROUP OF EGGSHELL PORCELAINS

No. 153. Case XIX. EGGSHELL PORCELAIN PLATE (with roosters). Deep shape; thin Ta Ch'ing dynasty porcelain of the eighteenth century, with rich overglaze decoration in brilliant colors of the famille rose palette. The white center presents a Cochin China rooster showing rich yellow and black plumage, with pink comb, standing on the ground close by a pink peony. This bird's head is turned as he looks at his fellow perched on a rock of bright blue, from behind which spring pink and white peonies with bluish green leaves, yellow and purple asters. The diapered border shows flowers in black on pale blue ground, interrupted by three white oblong reserves with foliated ends containing sprays of red peony, chrysanthemum and fruit details. Date: era of Ch'ien-lung (1736–96). Diameter, 8½ inches.
J. P. Morgan Collection, Catalogue No. 1096.

No. 154. Case XIX. SEVEN BORDERED "ROSE BACK" PLATE. Fine eggshell porcelain of the Ta Ch'ing dynasty, with its reverse border (a good example of the so-called "rose back" variety) showing a rouge d'or soufflé glazing of typical quality. The decoration on the face, in delicate and half-toned enamel colors of

the famille rose palette, includes seven distinct borders of varying designs which frame the white leaf-shaped center, and this panel is separately painted to represent a domestic picture, with young lady in elegant Manchurian attire, seated midst elegant surroundings. Near her are two young boys, one of whom holds a lotus blossom (a favorite symbol; indicating the season to be summer), whilst the other boy is pictured playing with his gold toy-like scepter (ju-i), introduced as an emblem for his future desired station. The table close by is laden with art objects and books, also a dragon decorated jar that holds manuscript scrolls, while a purplish blue vase contains the coral stick and peacock feather emblems. These carefully rendered accessories indicate that the children belong to the Mandarin class and that their father has reached high scholarly attainment and a "three grade" promotion. Details of the seven borders include a green arabesque motif with five rose colored blossoms on gold ground, in foliated forms, directly surrounding the central figure panel. This escalloped border is followed by a narrow band with diamond fret pattern in pale green and red tones; next to which appears a conventional dragon band rendered in two shades of rose enameling, interrupted by four blue and white lotus flower vignettes, with indented ends on blue ground. The fourth border, covering the sloping edge, sustains a yellow and red scroll motif; the latter bordering is followed by an escalloped design filled in with green and black "Y" pattern diapering that, with gold outline, overlaps the purplish reticulation in honeycomb design on lilac ground. The sixth border, in pink honeycomb displaying four archaic dragon scrolls alternately with four white reserved medallions, holding varied mandarin flowers minutely depicted in their natural colors, among which appear the peony, chrysanthemum, aster, camellia and lotus. The seventh, or rim border, is finished with arabesque scroll and lotus forms with gilding. Date: eighteenth century, Yung Ch'êng, or early Ch'ien-lung period. Diameter, 8½ inches.

J. P. Morgan Collection, Catalogue No. 19, Case F.

No. 155. Case XIX. EGGSHELL PORCELAIN PLATE (famille rose). Deep shape; thin Ta Ch'ing



No. 156. No. 154. No. 155.

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dynasty porcelain of fine texture with delicate overglaze decoration in varied enamel colors of the famille rose palette. The center presents a landscape with two young girls, one a flower girl and the other a shepherdess, whose flock is represented by three sheep. The wide framing border sustains a pink diaper of honeycomb pattern, relieved by white reserves, three of which are oval and three in oblong vignette shapes, outlined in blue and enclosing orchids and other flowers. The back is plain white. Date: era of Ch'ien-lung (1736–96). Diameter, 8¼ inches.

J. P. Morgan Collection, Catalogue No. 437.

No. 156. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; thin Ta Ch'ing dynasty porcelain of fine white texture, with delicate overglaze decoration in varied enamel colors of the famille rose palette, including a rose soufflé (rouge d'or) back. The face of plate represents a richly attired lady of the mandarin class seated midst varied objects of luxury and use, together with her three children; the youngest boy is pictured with a ju-i scepter as an emblem for the future, or that all things may be as wished for. Of the surrounding three borders the widest sustains a delicate pink honeycomb interrupted by three petal-shaped white reserves enclosing varied floral details in harmony with the center; the two flanking borders are narrow and floriated. Diameter, 8¼ inches. Date: era of Ch'ien-lung (1736–96).

J. P. Morgan Collection, Catalogue No. 435.

No. 157. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape and fine thin white Ta Ch'ing dynasty porcelain, invested with an elegantly rendered famille rose colored decoration of the eighteenth century. The center panel presenting a Manchu lady robed in delicate rose, green and black, who sits on a long green bench and holds a white and gold fan in her left hand, while adjusting her headdress with the right. To the right, in the foreground, a child clad in a pale rose jacket and pale blue trousers, appears to present the lady a sparrow on a perch with his left hand; in his right he holds a small bottle gourd, and looks back-

ward toward another child dressed in pale lilac and wearing a gold head ornament, who stands behind the seat holding in his right hand a black sang, or organ. The design is enclosed by a border of black flowered honeycomb diaper pattern, relieved by four floral vignettes. The reverse side is glazed in solid rose soufflé tone commonly termed "rose back." Date: era of Ch'ien-lung (1736–96). Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 519.

No. 158. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; thin white Ta Ch'ing dynasty porcelain of the eighteenth century, with delicate overglaze famille rose decoration, including a rich rose rouge d'or enameled back. The center presents a seated Manchu lady in pink brocaded robe, her left arm resting on a table and one small foot shown across the knee; beside her are two children and vases. The border sustains three sprays of flowers and three groups of fruit; executed in typical colors. Date: era of Ch'ien-lung (1736–96). Diameter, 8½ inches.

J. P. Morgan Collection, Catalogue No. 1113.

No. 159. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; thin Ta Ch'ing dynasty porcelain of fine white quality, with a charming overglaze decoration in famille rose colors of the eighteenth century, including a solid rose (rouge d'or) soufflé back. The face with pellucid white ground presents a brilliant plumaged fly-catcher, perched on a branch of the plum tree that is in blossom; spreading over the panel surface from the right, including shoots of the young bamboo. Date: era of Ch'ien-lung (1736–96). Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 953.

No. 160. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; thin Ta Ch'ing dynasty porcelain of the eighteenth century, invested with a rich overglaze decoration in enamels of the famille rose palette, including a double bordering and the so-called "rose back." The center presenting a scene with mandarin's residence, painted in dark green and brilliant

cobalt blue, including green effects and foundation of orange-colored masonry, with pale blue edging and a row of purple lotus petals above. A walk, outlined in red brown, connects the house with a purple and green summer pavilion, partly seen on the left, in which two men (one in cobalt blue, the other in yellow), are seated watching two horsemen below, who gallop before them; one riding a spotted white horse, the other to the left a black horse. Date: era of Ch'ien-lung (1736–96). Diameter, 8¼ inches.

J. P. Morgan Collection, Catalogue No. 503.

No. 161. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Fine thin Ta Ch'ing dynasty porcelain of the eighteenth century, with delicately rendered decoration in overglaze famille rose colors; including a rich rose (rouge d'or) soufflé back. The face presents a view of a lake centered by an island, with purple overhanging rocks, deep green trees and small habitations; boats are seen beyond near the rocky red and purple shore, whilst precipitous grayish blue mountains appear in the distance. The decorated border with pink honeycomb patterns involving small white reserves that hold colored fruit motifs. Date: era of Ch'ien-lung (1736–96). Diameter, 8¼ inches.

J. P. Morgan Collection, Catalogue No 517.

No. 162. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; thin white Ta Ch'ing dynasty porcelain of the eighteenth century. Invested with an overglaze famille rose decoration in delicate half-toned enamels, including a solid rose soufflé (rouge d'or) back glazing. A lake scene is presented on the face, with distant view of hills; the foreground shows two boats, one of these is being guided by a female, into which a man is about to hand a large catfish that is held by another fisherman who is waist deep in the water. The white border sustains three sprays of flowers, alternate with three bunches of fruit. Date: era of Ch'ien-lung (1736–96). Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 934.

No. 163. Case XIX. OCTAGONAL PORCELAIN PLATE (famille rose). Medium deep shape, quasi egg-

shell porcelain of the eighteenth century, with rose-colored overglaze decoration. The round center panel presenting a scene probably taken from an historical episode between contending factions in the feudal period. The wife of a slain hero is depicted as she escapes with her two children to a neighboring alliant for the safety of her sons; she is shown here with the youngest child slung across her back and about to cross a river in a small ferry boat to which the oldest child has preceded her. The accessories in the foreground including willow and plum trees. A blue border with lotus flower details showing overlapping rose colored escalloped forms with small fretted diapering. Date: era of Ch'ien-lung (1736–96). Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 985.

No. 164. Case XIX. OCTAGONAL PORCELAIN PLATE (famille rose). Medium deep shape; quasi eggshell porcelain of the eighteenth century, with rose colored overglaze decoration. Presenting a white stellated center panel enclosing a small buck and doe tripping along under a peony tree and near bluish rocks; the accessories including sacred fungus and floral details. The bordering consists of a reciprocal turquoise blue eight pointed star-like inner framing, enclosed by another border in crimson rose filled with lotus flower and swastika diapering. Date: era of Ch'ien-lung (1736–96). Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 984.

No. 165. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; thin Ta Ch'ing dynasty of purest white texture, sustaining a beautifully painted floral jardinière and fruit subject in brilliant enamels of the famille rose palette, including a rich carmine pink (rouge d'or) soufflé back. The face panel with pellucid white ground presenting naturally rendered chrysanthemum, peony and other flowers, which are held within a fanciful ovoid vase, while symbolical fruit appears in a flat dish. The wide exterior border sustains a pink diapering in honeycomb pattern relieved by three white reserves that enclose floral and symbolical fruit, in harmony with the inner panel, to signify the abundance of

sons, years and promotion. Date: era of Ch'ien-lung (1736–96). Diameter, 8½ inches.

J. P. Morgan Collection, Catalogue No. 415.

No. 166. Case XIX. LARGE EGGSHELL PORCELAIN PLATE (with rose back). Medium deep plate; thin Ta Ch'ing dynasty porcelain of the eighteenth century, with delicate overglaze decoration in famille rose colors, including a rich carmine (rouge d'or) glazed back. The face depicting a Manchu lady and her four children, surrounded by varied art objects, rustic stand holding a flower vase and dish with fruit. Three of her children are interested in a fish jar, standing on the floor. The white edged border sustains three scrolling floral sprays; the whole executed in brilliant enamels of its period. Date: era of Ch'ien-lung (1736-96). Diameter, 9½ inches.

J. P. Morgan Collection, Catalogue No. 930.

No. 167. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; fine thin porcelain of the Ta Ch'ing dynasty with brilliant overglaze decoration in colors of the famille rose palette, including a solid rose (rouge d'or) soufflé back. The center panel presents a lady in pale green jacket and rose skirt, reclining on a green settee, her right arm resting on a brilliant blue jar with ruby-colored medallions; one of her slippers appears on the floor, while to the right a small brown dog plays with the other. The accessories include varied objects, furniture, flower vases and tripods. Date: era of Ch'ien-lung (1736–96). Diameter, 7¾ inches.

J. P. Morgan Collection, Catalogue No. 522.

No. 168. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; thin Ta Ch'ing dynasty porcelain of fine rare quality, with attractive overglaze decoration in brilliant enamels of the famille rose palette, including a rare pink soufflé (rouge d'or) back. The white center sustains an open scroll design separately painted with a Manchurian bird perched on a branch of the peony tree. The border sustains a blue penciled reticulation to represent fissured ice, filled with a

scattering of isolated white prunus (mei-hua) blossoms. Date: era of Ch'ien lung. Diameter, 8¼ inches.

J. P. Morgan Collection, Catalogue No. 1113.

No. 169. Case XIX. EGGSHELL PORCELAIN SAUCER PLATE (with rose back). Medium deep shape. Rare thin Ta Ch'ing dynasty porcelain with delicate overglaze decoration in famille rose colors, including a rose (rouge d'or) soufflé glazed back. The face is decorated with two roosters of varied plumage besides light blue rockery and pink peony flowers. Crested dragon mark underneath (Kung ming fu kuei fu ch'i t'i-en). "A famous name, riches and honor, abounding happiness reaching to heaven." Date: era of Ch'ien-lung (1736–96). Diameter, 6½ inches.

J. P. Morgan Collection, Catalogue No. 13, Case G.

No. 170. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; thin white Ta Ch'ing dynasty porcelain of the eighteenth century, with delicate overglaze famille rose decoration, including a rich rouge d'or soufflé (solid rose enameled) back. The white center displaying a blue basket, filled with red peony and other colored flowers, while the border sustains three sprays of flowers alternate with three groups of fruit, rendered in brilliant enamels. Date: era of Ch'ien-lung (1736–96). Diameter, 8¼ inches.

J. P. Morgan Collection, Catalogue No. 931.

No. 171. Case XIX. EGGSHELL PORCELAIN PLATE (famille rose). Thin white Ta Ch'ing dynasty porcelain with overglaze decoration in famille rose enamels of the eighteenth century. The center presents a flowered honeycomb pattern, relieved by red peony and chrysanthemum and yellowish white asters, together with yellow and blue green leaves. This embellishment surrounds a citron-shaped white central reserve, in which a greenish yellow and black cock looks down from a blue rock upon another on the ground below. The border is black flowered, octagon and square under deep rose, with an outer border of black trellis pattern on pale greenish blue interrupted by three white reserves containing sprays of flowers. Date: era of C'hien-lung (1736–96). Diameter, 8½ inches.

J. P. Morgan Collection, Catalogue No. 1093.

No. 172. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; fine thin Ta Ch'ing dynasty porcelain of the eighteenth century. The overglaze decoration in delicate enamel colors of the famille rose palette including a fine rose (rouge d'or) soufflé glaze back. The borders sustaining four floral sprays, delicately rendered in like rich colors of its ascribed period. Date: era of Ch'ien-lung (1736–96). Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 933.

No. 174. Case XIX. EGGSHELL PORCELAIN PLATE (famille rose). Medium depth; thin white Ta Ch'ing dynasty porcelain of the eighteenth century; the decoration in varied overglaze enamel colors presenting a panel with fishermen clothed in blue, purple and green, who are wading among sea grass and in shallow water dragging their nets. The border with views of huts, sustains other fishermen, nets and boats. Date: era of Ch'ien-lung (1936–96). Diameter, 8¼ inches.

J. P. Morgan Collection, Catalogue No. 1112.

No. 175. Case XIX. EGGSHELL PORCELAIN PLATE (with rose back). Deep shape; fine white Ta Ch'ing dynasty porcelain of the eighteenth century, with delicate famille rose colored overglaze decoration, including a solid rose (rouge d'or) enameled back. The center panel presenting a landscape scene or stock farm of the Emperor Mu Wang (B. C. 1001–946), of the Chou dynasty, with his famous breed of blooded horses rendered in black, white, vermilion pied, yellow, and bluish rose colored tones. The famed eight are shown at large in a rocky pasture, where a monkey is introduced among them which, from the branch of a willow tree, is endeavoring to regulate the movements of a tethered carmine steed by means of a cord. Date: era of Ch'ien-lung (1736–96). Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 955.

No. 176. Case XIX. EGGSHELL ROUGE D'OR PORCELAIN PLATE (famille rose). Deep shape; thin white Ta Ch'ing dynasty porcelain of the eighteenth century. Covered with deep carmine enamel (rouge d'or)

glazing and displaying varied white reserves. A center panel in the form of a white open scroll, depicting an egret and peony flower motif, while the surrounding white vignettes are painted with small landscape details. Date: era of Ch'ien-lung (1736–96). Diameter, 8¾ inches.

J. P. Morgan Collection, Catalogue No. 1103.

No. 177. Case XIX. EGGSHELL ROUGE D'OR PORCELAIN PLATE (famille rose). Deep shape; thin white Ta Ch'ing dynasty of the eighteenth century. Covered with deep carmine (rouge d'or) enamel glazing and displaying varied white reserves. A center panel in the form of a white open scroll depicting an egret and peony flower motif, while the surrounding white vignettes are painted with small landscape details. Date: era of Ch'ien-lung (1736–96). Diameter, 8¾ inches.

J. P. Morgan Collection, Catalogue No. 1104.

No. 178. Case XIX. OCTAGONAL PORCELAIN PLATE (famille rose). Medium shallow form; quasi eggshell porcelain of the eighteenth century, invested with famille rose overglaze decoration. The white circular panel presenting a lady and three boys amid luxurious surroundings, including a table upon which appear art objects, together with emblems of rank and culture. The border with pink glazed ground involving delicate white floral details. Date: era of Ch'ien-lung (1736–96). Diameter, 8 inches.

J. P. Morgan Collection, Catalogue No. 1105.

No. 179. Case XIX. EGGSHELL PORCELAIN PLATE (famille rose). Deep shape; thin Ta Ch'ing dynasty porcelain with overglaze decoration, including gilding and underglaze cobalt blue. The center presenting a foliated leaf panel reserve with wavy indentations and gilding, enclosing a lake scene with islands, houses and trees, executed in black sepia tones. A gold scroll border interrupted by eight rose-colored lotus flowers encircles the panel. Date: era of Ch'ien-lung (1736–96). Diameter, 7¾ inches.

J. P. Morgan Collection, Catalogue No. 350.

No. 180. Case XIX. TWO OCTAGONAL DECORATED PLATES (famille rose). Medium shallow shapes;

semi-eggshell porcelain of the eighteenth century, with overglaze decoration in famille rose colors. The circular center panels presenting an octuple rose-colored epicycled looping on white ground. The border sustains sprays of flowers and geometric design in deep rose and delicate enamel colors, with four intervals enclosing floral scrolls in black. Date: era of Ch'ien-lung (1736–96). Diameter, 7¾ inches.

J. P. Morgan Collection, Catalogue Nos. 986-87.

No. 181. Case XIX. FAMILLE VERTE DRAGON PLATE. Medium depth; fine early Ta Ch'ing dynasty porcelain of the K'ang-hsi period, with typical decoration in translucent colors of the famille verte variety. The panel, with light sea green ground displaying a four-clawed dragon surrounded by red nebulæ in rouge de fer, whilst the border sustains a dark green sea wave motif, with six white foam crests alternating with red prunus blossoms. Mark; apocryphal, Ta Ming Ch'êng-hua nien chih, "Made in the reign of Ch'êng-hua of the great Ming dynasty." Date: era of K'ang-hsi (1662–1723). Diameter, 8⅛ inches.

J. P. Morgan Collection, Catalogue No. 800.

No. 182. Case XIX. RETICULATED FAMILLE VERTE PORCELAIN PLATE. Deep shape; fine Ta Ch'ing dynasty porcelain of the eighteenth century, with pierced border and famille verte overglaze decoration. The center panel depicting two ladies in a garden surrounded by flowering plants in jardinières and a plum tree in blossom. The open work border, cut in the form of an interlaced row of rings, including applied decoration in varied colors with gilding. Date: late K'ang-hsi (1662–1723). Diameter, 8½ inches.

J. P. Morgan Collection, Catalogue No. 799.

No. 183. Case XIX. EGGSHELL PORCELAIN CUP WITH SAUCER. Conventional rounded shape; fine thin Ta Ch'ing dynasty porcelain of the eighteenth century, decorated in overglaze enamels of the famille rose genre. The painted details with pastoral scenes including sheep, habitations, trees and flowers. The cup is finished with a rim border in brown sepia penciling,

with gold, which are repeated on the saucer, including human figures and sheep, together with a river view, and boats. Date: era of Ch'ien-lung (1736–96).

J. P. Morgan Collection, Catalogue No. 939.

No. 184. Case XIX. COVERED PORCELAIN CUP WITH SAUCER. Quasi octagonal shape; fine Ta Ch'ing dynasty porcelain of the eighteenth century, with famille rose-colored overglaze decoration. The exterior of cup sustaining four white vertical panels with flower baskets, while the four narrow chamfered corners are black and display yellow asters and chrysanthemum flowering. The saucer showing floral sprays in three white panels and bordering in harmony with the cup and cover. Date: era of Ch'ien-lung (1736–96).

J. P. Morgan Collection, Catalogue No. 926.

No. 185. Case XIX. EGGSHELL PORCELAIN CUP AND SAUCER. Conventional forms; fine thin Ta Ch'ing dynasty porcelain of the eighteenth century with delicate overglaze decoration in famille rose colors. The exterior with elaborate floral details including the symbolic fruits of abundance, notably peaches, pomegranates and the dried "Buddha hand" citron (meaning long life, sons and honors in abundance). Interior of the saucer sustains a foliated panel with a flower vase, fruit jars, and hovering butterflies. Finished by rich bordering and floral vignettes. Date: era of Ch'ien-lung (1736–96).

J. P. Morgan Collection, Catalogue No. 1065.

No. 186. Case XIX. RETICULATED FAMILLE ROSE PORCELAIN CUP AND SAUCER. Conventional rounded form; Ta Ch'ing dynasty porcelain of the eighteenth century, with open work painted floral details in famille rose coloring and gilding. The outer shell of both the cup and saucer, uniformly displaying a series of three chrysanthemum medallions pierced in radial form, while the white interiors are decorated in underglaze blue and relieved by gilding. Date: era of Yung Ch'êng, (1723–36).

J. P. Morgan Collection, Catalogue No. 994.

No. 187. Case XIX. EGGSHELL PORCELAIN CUP AND SAUCER. Thin white Ta Ch'ing dynasty porcelain of the eighteenth century, with overglaze decoration in varied delicate and half-toned colors of the famille rose palette. Exterior of cup displaying an escalloped and minutely diapered light blue rim border with black T-pattern filling. The reciprocal white field below displaying two Cochin China roosters, painted in varied plumage of nature, posed midst rose-colored peony flowers, which grow near rocky blue ledges. The inner rim shows a red honeycomb border, interrupted by three floral vignettes, whilst the bottom sustains a spray of magnolia blossoms. The saucer, with red honeycomb fret rim border and three white floral reserves, presents a similar escalloped border and white foliated panel, with the two rooster and peony flower motif, to match the cup. Without mark. Ascribable to the era of Ch'ien-lung (1736–96). Cup diameter, 3¼ inches. Saucer diameter, 5 inches.

J. P. Morgan Collection, Catalogue No. 1100.

No. 187 A. Case XIX. EGGSHELL PORCELAIN CUP AND SAUCER (famille rose). Conventional forms; fine Ta Ch'ing dynasty porcelain of thin eggshell quality. The decoration with ruby (rouge d'or) ground involving white reserves that enclose floral motifs painted in overglaze blue, sepia black and gold, together with blue dragon vignettes and bordering. Date: era of Ch'ien-lung (1736–96).

J. P. Morgan Collection, Catalogue No. 1011.

No. 188. Case VIII. DECORATED PORCELAIN TEAPOT (with saucer). Globular shape with recurved side handle and short spout. Ta Ch'ing dynasty porcelain of the eighteenth century. Presenting a reciprocal and pentafoliate embellishment in slight relief, alternately picked out in black and pink enamels, together with floral details in varied colors of the famille rose palette. The cover (en suite) sustaining similar foliated patterns and colors. Date: era of Ch'ien-lung (1736–96).

J. P. Morgan Collection, Catalogue No. 698.

No. 189. Case VIII. DECORATED PORCELAIN TEAPOT (famille rose). Low hexagonal shape with

recurved side handle and spout. Early eighteenth century Ta Ch'ing dynasty porcelain. Sustaining six raised floral panels with honeycomb background and open work, including plum tree motifs picked out in varied opaque enamels of the famille rose palette. The lid pierced in floral design painted in delicate rose, yellow and green to match the pot. Date: era of Yung Ch'êng (1723–36). Height, 5 inches.

J. P. Morgan Collection, Catalogue No. 695.

No. 190. Case VIII. DECORATED PORCELAIN WINE POT (chiu hu). Modeled in form of a rooster. Ta Ch'ing dynasty porcelain with famille rose decoration. Showing the plumage rendered in opaque polychrome enamels peculiar to the eighteenth century; with cover. Date: era of Ch'ien-lung (1736–96). Height, 6¾ inches.

J. P. Morgan Collection, Catalogue No. 1079.

No. 191. Case VIII. DECORATED PORCELAIN WINE POT (chiu hu). Modeled in form of a rooster. Ta Ch'ing dynasty porcelain with famille rose decoration. Showing the plumage rendered in opaque polychrome enamels peculiar to the eighteenth century; cover missing. Date: era of Ch'ien lung (1736–95). Height, 6¾ inches.

J. P. Morgan Collection, Catalogue No. 1780.

No. 192. Case XIX. GILT PORCELAIN SACRIFICIAL CUP (chang). Quadrangular-shaped, fashioned after an ancient sacrificial vessel. Imperial porcelain of the Ta Ch'ing dynasty, sustaining lizard like young dragons (shih lung) in relief. The body of the cup is in solid gilding, while the numerous creatures of Chinese zoölogy are picked out in colored glazes, including tones of rose, pistache green, coral and amber. Date: era of Ch'ien lung (1736–96). Height, 4½ inches.

J. P. Morgan Collection, Catalogue No. 1502.

No. 193. Case XIX. GILT PORCELAIN SACRIFICIAL CUP (chang). Quadrangular-shaped, fashioned after an ancient sacrificial vessel. Imperial porcelain of the Ta Ch'ing dynasty, sustaining lizard like young dragons (shih lung) in relief. The body of the cup is in solid

gilding, while the numerous creatures of Chinese zoölogy are picked out in colored glazes, including tones of rose, pistache green, coral and amber. Date: era of Ch'ien-lung (1736–96). Height, 4½ inches.

J. P. Morgan Collection, Catalogue No. 1502.

No. 194. Case XIX. DECORATED SPHERICAL PORCELAIN ORNAMENT (cricket case). Reticulated Ta Ch'ing dynasty porcelain, enameled in polychrome colors of the eighteenth century. The pierced design shows a series of six floral panels decorated and formally posed amid trellis diaper work, in imitation of the embroidered emblematic "chu," the toy ball of fu lions or dogs. Including a small round cover. Date: era of Ch'ien-lung (1736–96). Diameter, 3½ inches.

J. P. Morgan Collection, Catalogue No. 982.

No. 195. Case XIX. DECORATED PORCELAIN PILGRIM BOTTLE (pei-hu p'ing). Conventional flattened form and circular contour; sustaining a short cylindrical neck with two arched handles. White Ta Ch'ing porcelain with overglaze decoration in varied enamel colors of the famille rose genre. The circular panel on obverse side presenting two brilliant plumed Cochin China roosters, perched amid blooming peony and chrysanthemum flowers, whilst the reverse panel displays a pheasant, peonies and prunus blossoms in kindred coloring. A lace-like bordering of white engobe (slip-work) in chrysanthemum designs encircles both panels and the neck. Without mark. Date: era of Yung Ch'êng (1723–36), of the Ta Ch'ing dynasty. Height, 7½ inches (with cover).

J. P. Morgan Collection, Catalogue No. 1085.

No. 196. Case VIII. LARGE DECORATED FAMILLE ROSE PORCELAIN PLAQUE. Circular form; sonorous white Ta Ch'ing dynasty porcelain of the eighteenth century. The decoration presents an elaborate composition with a domestic scene, rendered in the varied overglaze colors of the famille rose palette. The central panel showing a reception pavilion with tessellated floor, in which a Chinese lady is receiving a young mandarin or noble, whose horse is being held by an attendant

close to the entrance, while a serving maid brings tray with tea pot and cups. The accessories of the scene with peony plants, garden rockeries, willow trees and a balustrade including a bearded porter and his wheel-chair, awaiting the departure of the lady. The rim border represents a wide stretch of pasture fields with the eight fabled chariot horses of Emperor Mu Wang (B. C. 1001–946) of the remote Chou dynasty, together with four keepers. Without mark. Date: early Ch'ien-lung (1736–96). Diameter, 21½ inches.

J. P. Morgan Collection, Catalogue No. 10, Case K.

No. 197. Case VIII. LARGE DECORATED FAMILLE ROSE PLAQUE. Shallow circular form; white fine textured Ta Ch'ing dynasty porcelain of the eighteenth century. Presenting an opulent decoration rendered in delicate and light soft half tones of the famille rose palette, including a series of five borders with varied diaper and floral details; the main border involving miniature landscape and floral vignettes. The white center panel displaying a felicitous entwining of the peony and plum trees filled with their blossoms, which attracted a pair of peacocks and two roosters that appear amid the rich symbolical flowers. Date: early Ch'ien-lung (1736–96). Diameter, 21½ inches.

J. P. Morgan Collection, Catalogue No. 1723, Vol. II.

No. 198. Case VII. LARGE DECORATED CHINESE PORCELAIN PLAQUE (famille rose). (Early eighteenth century.) Circular form; resonant and clear white Ta Ch'ing porcelain of the Yung Ch'êng period; decorated in varied overglaze enamel colors on a pure white ground. The design presenting several freely rendered branches of the fabulous peach tree (fan-t'ao) spreading from the underside and extending upward over the inner surface of the plate; thus eight peaches are introduced (five on the face and three in the back), rendered in natural colored tones of the ripening fruit, amid green foliage and delicate spring blossoms, on the pellucid white glazed ground. The symbolical fruit motif including five red bats (which hover over the "fruit of longevity, immortality and marriage") are emblematical of the "wu-fu" or five forms of happiness; three of the



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bats (fu) appear on the face and two at the back, completing the (wu) number of five. Panel underneath bears the six character mark within a ring: Ta Ch'ing Yung-Ch'êng nien chih, "Made at the Imperial factory, era of Yung Ch'êng (1723–36) of the great Ch'ing dynasty." Diameter, 20 inches.

J. P. Morgan Collection, Catalogue No. 1272, Vol. II.

No. 199. Case VII. LARGE DECORATED PORCELAIN BOTTLE (famille rose). Broad globular shaped body with tubular neck. White Ta Ch'ing dynasty porcelain of the early eighteenth century. The overglaze decoration in characteristic colors of the so-called famille rose variety presenting an elegantly studied flower and fruit composition; including the tree peony (mu-tan) in full blossom and the symbolical fruits of the wished for "three abundances"—(sons, years and promotion), notably the pomegranate (shih), the peach (t'ao), and the Buddha's hand fruit (fo-shou). The varied branches and foliage of these trees which freely encircle the bulbous white body and neck, appearing in the varied delicate colors of nature. Early example of its class; its foot underneath bears a blue seal mark of the imperial factory. Date: era of Ch'ien-lung (1736–96). Height, 20¾ inches. Diameter, 14 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 200. Case VII. LARGE DECORATED CHINESE PORCELAIN BOTTLE (Fan t'ao p'ing). Broad globular shaped body with tubular neck; white resonant Ta Ch'ing porcelain of the Ch'ien-lung period. An overglaze decoration in characteristic enamel colors of the famille rose variety is presented with the fabled peach tree (fan t'ao) motif, with opulent painting freely encircling the bulbous body and extends up into the neck. Nine large peaches appear singly and in clusters of two and three amid the branches and foliage, executed in speckled rose and soft greenish yellow soufflé tones to imitate the ripened fruit, while other stems bear blossoms penciled in delicate colors of nature on the pellucid white glazed ground. Early example of its class; bearing blue seal mark of the Imperial factory. Date: era of Ch'ien-lung (1736–96). Height, 20½ inches. Diameter, 14 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 201. Case XI. RETICULATED PORCELAIN GIFT BOX (famille verte). Hexagonal shape with high paneled cover and low base or tray-like receptacle, intended to hold some precious gift object. Early Ta Ch'ing dynasty porcelain of hard white texture, enhanced by famille verte decoration. The pierced top and sides, displaying circular forms involving the swastika cross emblems, surrounded by floral brocading and green bordering with conventional dragon scrolls. Date: K'ang-hsi period (1662–1723). Height, 7 inches. Width, 7½ inches.

J. P. Morgan Collection, Catalogue No. 621.

No. 202. Case XVIII. CREAM GLAZED BÔDHISATTVA FIGURE. Representing Kuan-yin, the Chinese Goddess of Mercy. The divinity is seated upon an open rockery, clad in flowing drapery and holding a small prayer scroll in her left hand. The finely modeled and serene features and the long ear lobes are those of a Bôdhisattva; a small life giving vase appears at her side. Vitreous white Fu-ch'ien (Fukien) ware, uniformly coated with creamy white (blanc de Chine) glaze. Ming genre, attributable to the eighteenth century.

No. 202 A. Case XVIII. WHITE GLAZED BÔDHISATTVA FIGURE. Representing Kuan-yin; the Chinese Goddess of Mercy, in a sitting posture, holding in her hand a small prayer scroll. Vitreous white Fu-ch'ien (Fukien province) ware, uniformly coated with white (blanc de Chine) glaze. Ming genre, attributable to the eighteenth century.

No. 203. Case VII. RETICULATED PORCELAIN LANTERN (hua t'eng). Hexagonal shape with ornate crenelated top and base. Rare eggshell porcelain of the eighteenth century, with delicately pierced and painted decoration rendered in light toned enamels of the famille rose genre. Each of the six perforated side panels, with painted floral and fret borders, sustains open work in ornate and varied lace-like diaper patterns, together with small circular discs upon which appear Taoist genii and immortals with landscape background. The receding upper and lower panels are pierced in similar diaper and



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trellis patterns, including floriated brocading in the bordering, painted in soft colored overglaze enamels, to match the sides. Date: era of Ch'ien-lung. Height, 13½ inches.

J. P. Morgan Collection, Catalogue No. 2, Case F.

No. 204. Case VII. DECORATED FAMILLE ROSE FLOWER VASE (hua p'ing). Graceful oviform with wide flaring neck. Fine white Ta Ch'ing dynasty porcelain of the eighteenth century with brilliantly white glazed body sustaining a freely painted lotus flower and bird decoration in famille rose colors of its period. The details include a pair of ibis birds, that have been attracted by the rich flower of the nelumbium lotus seen resting on its large leaves, while other small birds are hovering about together with a dragonfly. A white crane appears wading near the stems below the flowers and lotus seed pods. Date: early Ch'ieng-lung (1736–96). Height, 17¼ inches.

J. P. Morgan Collection, Catalogue No. 442.

No. 205. Wall Case. LARGE DECORATED PORCELAIN JAR WITH LION COVER (famille noir). Ovoid shape with short collared neck. Fine white textured Ta Ch'ing dynasty porcelain of the eighteenth century, with overglaze decoration in varied opaque enamels of the famille rose palette. Presenting a black body closely strewn with sprays of the lotus, peony, orchid and chrysanthemum flowers. These details are interrupted by three white reserves in cartouche outline and separately display richly colored floral motifs that, with their peculiar felicitous symbolism, convey good omens. The shoulder carries an ornate yellow and pink flowered lambrequin border in escalloped form, while the base is finished by a fluted band with red flowering and tassel details. Date: era of Ch'ien-lung (1736–96). Height, 26 inches.

J. P. Morgan Collection, Catalogue No. 943.

No. 206. Case VIII. DECORATED PORCELAIN WINE EWER (with lion cover). Flattened hexagonal shape with pyriform contour, curving spout and side handle. Fashioned in white Ta Ch'ing dynasty porce-

lain, after a Persian uhrbruk or water ewer, and embellished with opaque enamel decoration in varied colors of the famille rose palette. The two flattened pear-shaped side panels displaying circular medallions in slight relief with the swastika cross symbol, supported by phoenixes, near which appear the bat emblems. The decoration is completed by varied borders, diaper and wave motifs. Has cover surmounted by a fu lion. Date: era of Ch'ien-lung (1736–96). Height, 16½ inches.

J. P. Morgan Collection, Catalogue No. 1078.

No. 207. Case VII. RETICULATED PORCELAIN FLOWER VASE (hua p'ing). Globular shape with broad tubular neck, sustaining two coral red and gilt handles, together with pierced panels. Ta Ch'ing dynasty porcelain of the eighteenth century. Fashioned with an outer shell removed nearly two inches from the inner revolving body, upon which appear flying butterflies and flowers seen through the reticulations. The exterior, glazed in light céladon and adorned with delicate gold lotus flower tracery, sustaining eight round openings that are fancifully pierced and moulded in forms of symbolical flowers, including those of the four seasons, and richly colored in enamels after nature. The foot underneath bears a blue seal mark of its period. Date: era of Ch'ien-lung (1736–96). Height, 11⅛ inches.

J. P. Morgan Collection, Catalogue No. 1287, Vol. II.

No. 208. Case VII. ARTICULATED IMPERIAL PORCELAIN FLOWER VASE (hua p'ing). Ovoidal body with slender everted neck and two gilt handles. Imperial porcelain with pierced and colored ornamentation. A remarkable articulated vase of the Ch'ien-lung period, fashioned with an outer casing which is covered in dark sapphire blue and pierced with three open work lotus flowered panels, so that a floral decoration, on the yellow glazed cylindrical core of the central vase, may be seen through the piercing. The foot, modeled as part of the piece to allow it to revolve, but not removable, is glazed in coral red, while the revolving neck, with imperial yellow graviata decoration, shows lotus flowers and seed cups in harmony with the details on blue body. Has spur

marks, but no nien-hao seal. Date: era of Ch'ien-lung (1736–96). Height, 20½ inches.

J. P. Morgan Collection, Catalogue No. 1073.

No. 209. Case VII. PERFORATED PORCELAIN BRUSH RECEPTACLE (pi t'ung). Low hexagonal shape; fine white Ta Ch'ing dynasty porcelain, embellished with open work and painted decoration in colors of the famille rose variety. The pierced reticulations in honeycomb pattern involving central reserves of diverse forms with landscape and figure subjects, including Taoist genii, whilst the margin borders show blue and white (slip) scroll devices and other designs, including varied colored magnolia and lotus blossoms amid green foliage. Date: era of Ch'ien-lung (1736–96). Height, 6 inches. Width, 8 inches.

J. P. Morgan Collection, Catalogue No. 407.

No. 210. Case XI. PERFORATED PORCELAIN SQUARE BOX (with pyramidal cover). Quadrangular shape, raised on four feet and showing a straight projecting central ridge. White Ta Ch'ing dynasty porcelain, embellished with perforated and famille verte decoration. The four sides presenting oblong panels pierced in intricate swastika fret design, together with light green glazing. The margin borderings are uniformly decorated in rich floral brocading, whilst the projecting side includes a narrow floral border with black ground and another in red coin design that finishes the edge. The same perforations and glazing appear on the pyramidal and lion topped cover. Date: late K'ang-hsi (1662–1726). Height, 10½ inches. Width, 7¾ inches.

J. P. Morgan Collection, Catalogue No. 1183, Vol. II.

No. 211. Case VII. IMPERIAL PORCELAIN SCROLL VASE (with pedestal). Cylindrical form of two short bamboo segments, resting within an octagonal pedestal stand. Imperial porcelain or so-called "Peking ware." With rose colored graviata ground, sustaining blossoms in conventional rosette-like forms, bearing circular shou characters of longevity. These are scattered amid gold scrolls and divided by a blue key fret band, which encircles the center and the upper rim, whilst the

base is bordered in yellow palmation. The octagonal pedestal with gallery is glazed in contrasting chocolate brown, with gilding used in the borderings. The interior, like the foot panel underneath, is glazed in turquoise blue. Bears red seal mark of its period. Date: era of Ch'ien-lung (1736–96). Height, 11½ inches.

J. P. Morgan Collection, Catalogue No. 476.

No. 212. Case VIII. LARGE DECORATED PORCELAIN JAR (with cover, famille rose). Ovoidal oviform with short cylindrical neck. Fine white Ta Ch'ing dynasty porcelain of the eighteenth century, with overglaze decoration in varied delicate enamels of the famille rose palette. The principal embellishment appearing on four fruit and leaf-shaped panels, one of which represents the emblematic "hand of Buddha" citron, with yellow enameled ground, displaying floral details and a mantis. The panel on reverse side is in form of the pomegranate fruit, that sustains floral and butterfly motifs, while the third and fourth panels are in the form of nelumbium and the ficus religiosa leaves that separately display their own varieties of floral and insect details. The shoulder is encircled by an elaborate escalloped pink border, involving small oblong panels and miniature landscapes; while the neck sustains sprays of flowers. The decoration is completed at the base by an ornate pink-flowered palmation. Has porcelain bell-shaped cover (en suite), surmounted by a white (biscuit state) fu lion. Date: era of Ch'ien-lung (1736–96). Height, 24½ inches.

J. P. Morgan Collection, Catalogue No. 1045.

No. 213. Case XIII. DECORATED "TEA LEAF" PORCELAIN VASE (ch'a yeh mo p'ing). Bulbous body with its contracted tubular neck, sustaining two archaic bird formed handles. Imperial porcelain of the Ch'ien-lung period. Presenting a "tea leaf" (ch'a yeh mo) green soufflé glazing of dark tone with minute golden hued pin head speckling. This green insufflation on the body is relieved by four white reserved circular medallions that display separately decorated floral motifs with tasseled pendants, rendered in varied light enamels of the famille rose palette, within gilt annular bands.

The underneath panel with "tea dust" glaze bears an impressed seal mark of the imperial factory and reign. Date: era of Ch'ien-lung (1736–96). Height, 14½ inches.

J. P. Morgan Collection, Catalogue No. 402.

No. 214. Case XIII. LARGE PINK GRAVIATA PALACE VASE (Peking ware). Ovoidal shape, with flaring neck and spreading base. Ta Ch'ing dynasty porcelain of the eighteenth century, made at the Imperial factory for the palace at Peking (often termed "Peking ware"). The decoration with gilding, including a light pink enameled ground that shows small graviata fern patterns, serving as a background for the varied delicate tinted floral sprays, that are freely distributed over the pink surface. This flowered ground is interrupted by three circular reserves with pictorial scenes of Taoist aspect, that form the main decoration on the vase. The central figures on these panels robed in red are aged pilgrims leaning on staffs and they separately hold a spray of chrysanthemums, a bunch of peonies and a sprig of the prunus tree in blossom. Perhaps these three sages are representatives of the three systems, Taoism, Buddhism and Confucianism. Upon the shoulder appear two lizard-like dragons (ch'ih lung) in relief, one picked out in light soufflé blue and the other in gold. A bat also is introduced as an emblem of happiness, colored with the same palette. The inside of the neck showing green enameling which is repeated underneath where a small square reserve encloses the seal mark of the reign penciled in red. Date: era of Ch'ien-lung (1736–96). Height, 21 inches.

J. P. Morgan Collection, Catalogue No. 911.

No. 215. Wall Case. LARGE DECORATED PALACE VASE (kung p'ing). Graceful ovoidal shape with tall everted neck; imperial Ta Ch'ing dynasty porcelain of the Ch'ien-lung period, covered with a ruby color (rouge d'or) enamel glaze which displays a delicate graviata treatment in feather-like designs (so-called "graviata ware" and "Peking porcelain"), formerly intended as imperial gifts to personages of note. Bearing a colored superimposed decoration that is uniformly spread over the deep ruby-color surface in the form of

lotus flower sprays and leafage; finely rendered in brilliant light enamels of its period. The base showing a fanciful gadroon bordering in contrasting colors. Date: era of Ch'ien-lung (1736–96). Height, 29½ inches.

J. P. Morgan Collection, Catalogue No. 509.

No. 217. Case XIII. VERMILION DECORATED PORCELAIN VASE. Ovoidal shape with wide apertured neck rudimentary elephant head handles. Fine Ta Ch'ing dynasty porcelain of the eighteenth century, fashioned to imitate a carved cinnabar lacquer vase with two symbolical medallions, which in polychrome relief display a pair of archaic dragons (ch'i lung) amid polyporous fungus (ling chih) scrolls on gold ground. The interior of the neck and the panel underneath are enameled in green, suggestive of its fabrication at the imperial Ching Tê-chên potteries. A blue enamel band about the shoulder and base completes the decoration. Date: era of Ch'ien-lung (1736–96). Height, 11½ inches.

J. P. Morgan Collection, Catalogue No. 387.

No. 218. Case VIII. PORCELAIN MELON RIBBED JAR (famille noir). Ovoid shape with melon ribbing and short collared neck. Ta Ch'ing dynasty porcelains with overglaze decoration on black ground, sustaining peony and chrysanthemum flowers rendered in brilliant light colored enamels of the famille rose genre, including green leafage. The base is finished by a polychrome palmation, and the white neck shows rose colored floral sprays. Date: era of Ch'ien-lung (1736–96). Height, 9½ inches.

J. P. Morgan Collection, Catalogue No. 965.

No. 219. Case VIII. LARGE DECORATED BOWL WITH COVER (famille noir). Globular form with melon ribbed sides. Ta Ch'ing dynasty porcelain with enamel colors of the famille rose variety. The decoration posed against a black ground including convolvulus blossoms, rose and white colored peonies, red, yellow and white asters with green scroll leaves. Date: era of Ch'ien-lung (1736–96). Height, 8½ inches.

J. P. Morgan Collection Catalogue No. 917.

No. 220. Case XIII. GREEN AND BLACK DECORATED VASE (hua p'ing). Ovoidal shape with ribbed body and short everted neck; dense Ta Ch'ing dynasty porcelain of the eighteenth century, invested with jet black and emerald green underglaze decoration. The ribbed field presenting a green ground relieved by small black and green crests and blossoms disposed in isolated forms over the surface, while the neck displays green leaf bordering on a black ground. Other narrow green and black borders conclude the decoration at the spreading foot. Date: era of Ch'ien-lung (1736–96). Height, 7 inches.

J. P. Morgan Collection, Catalogue No. 1241, Vol. II.

No. 221. Case XIII. GREEN AND BLACK DECORATED BOTTLE (hua p'ing). Bulbous pear shape, with tubular neck. Dense white Ta Ch'ing dynasty porcelain invested with a jet black and dark emerald green decoration under the glaze. The green design, executed in combination with the opaque black emerald ground, presenting a pair of phoenix (fêng-huang) birds among peony flowers and guelder roses, whilst a bordering of "scepter heads" surround the neck, another green and black border finishes the base in fanciful palmation design. Date: late Ch'ien-lung (1736–96). Height, 12⅛ inches.

J. P. Morgan Collection, Catalogue No. 763.

No. 222. Case XIII. DECORATED SAPPHIRE BLUE AND GOLD GOURD VASE (kua lu p'ing). Typical gourd shape with small apertured neck; fine Ta Ch'ing dynasty porcelain, with overlaid gold tracery on brilliant deep sapphire blue ground, displaying four circular lotus flower and vine motifs, supported by the five bats or wu-fu of as many blessings, and shou emblems of longevity. A similar design appears on the upper segment with four bats and swastika cross emblems, interrupted by a lanceolated border through the middle. The foot panel underneath with turquoise blue glaze sustains the iron red seal mark of its period. Date: era of Chia Ch'ing (1796–1821). Height, 12½ inches.

J. P. Morgan Collection, Catalogue No. 1512,

No. 223. Case XIII. DECORATED CORAL RED AND GOLD GOURD VASE (kua lu p'ing). Typical gourd bottle shape with small apertured neck; fine Ta Ch'ing dynasty porcelain of the Chia Ch'ing period; with overlaid gold tracery on lustrous coral red ground. Displaying four circular motifs with lotus flower details, supported by the five bats, or wu-fu, of as many blessings and shou emblems of longevity. These designs appear on both the lower and upper bulbous segments, together with an intermediate lancet border and swastika cross symbols. The underneath panel with turquoise blue glazing bears iron red seal mark of its period. Date: era of Chia Ch'ing (1796–1821). Height, 12½ inches.

J. P. Morgan Collection, Catalogue No. 1510, Vol. II.

No. 224. Case XIX. DECORATED PORCELAIN CUT FLOWER VASE (famille rose). Low shape with bulbous body and wide everted neck; showing an escalloped rim. Ta Ch'ing dynasty porcelain of the eighteenth century, with famille rose decoration. The exterior displaying a pale rose ground relieved by branches of red, blue, gold and white prunus flowers, together with birds. The white interior is decorated with six literary ladies rendered in colors of the exterior. Has amber colored handle. Date: era of Ch'ien-lung (1736–96). Height, 4½ inches.

J. P. Morgan Collection, Catalogue No. 972.

No. 225. Case XIX. DECORATED PORCELAIN CUT FLOWER VASE (famille rose). Low shape with bulbous body and wide everted neck; showing an escalloped rim. Ta Ch'ing dynasty porcelain of the eighteenth century with famille rose decoration. The exterior presenting a rose (rouge d'or) ground with lotus flower in light colors, while the interior is white and displays varied floral sprays. Date: era of Ch'ien-lung (1736–96). Height, 3½ inches.

J. P. Morgan Collection, Catalogue No. 1028.

No. 226. Case VII. DECORATED PORCELAIN CABINET VASE (famille rose). Graceful oviform with short everted neck. Fine Ta Ch'ing dynasty porcelain made at the close of the eighteenth century; invested

with an elaborate overglaze decoration in typical colors of its period. The main field displaying an exceptionally well painted pictorial view of a garden terrace and sea in the Taoist paradise, with a group of four immortals and two attendant boys, dispatching "rods of fate" by a white crane, to the "ocean pavilion" (t'ien-tang) of the Taoist, which appears on the reverse side of vase, floating amid cloud strata and cranes over the "cosmic sea." This figure subject on the pellucid white ground is enclosed above and below by deep ruby (rouge d'or) colored borders, escalloped in small ling chih forms and sustaining superimposed colored decorations. The neck displaying lotus flower sprays amid bats and swastika cross emblems. The panel underneath bears the nien hao seal mark of its period. Date: era of Chia Ch'ing (1796–1821). Height, 11 inches.

J. P. Morgan Collection, Catalogue No. 444.

Note.—Said to be from the sack of the Summer Palace, "Yuan Ming Yuan," in 1860.

No. 227. Case VIII. DECORATED PORCELAIN FLOWER VASE (famille rose). Beaker shape with flaring rim. Ta Ch'ing dynasty porcelain of the eighteenth century, with overglaze decoration in delicate famille rose colors. The body presenting a pale pink ground with two white oval-shaped medallions, enclosing peony flower sprays in varied light colors; while the upper and lower borders involve lotus flowers and green arabesque scrolls. Date: era of Ch'ien-lung (1736–96). Height, 9½ inches.

J. P. Morgan Collection, Catalogue No. 1016.

No. 228. Case VII. LARGE DECORATED PORCELAIN FLOWER VASE (hua p'ing). Graceful ovoidal shape with flaring neck. Fine Ta Ch'ing dynasty porcelain made at the close of the eighteenth century. The white glazed body sustaining an imposing floral and bird embellishment or hua miao motif, in varied famille rose colors of its period. Presenting a magnolia tree in blossom and growing amid rocky soil, entwined with other flowering plants like small peonies. Pine cones are introduced together with a black bird and insects, in harmony with the poetical inscription that appears on reverse side.

Interior of neck is glazed in light turquoise blue. Date: era of Chia Ch'ing (1796–1821). Height, 19 inches.

J. P. Morgan Collection, Catalogue No. 1297, Vol. II.

No. 229. Case VII. DECORATED PORCELAIN FLOWER VASE (hua p'ing). Slender ovoidal shape with everted neck. Rare and fine Ta Ch'ing dynasty porcelain of the eighteenth century, with superb floral and bird (hua miao) motif, freely rendered against the brilliant white ground, in varied overglaze colors of the famille rose palette. In the decoration of this vase, the artist has associated the delicate blossoms of the peach tree with its twigs of foliage growing together with strongly colored peony flowers shown in rouge de fer red of the low mufflé oven. A pair of white headed finches, or Chinese pai-t'ou wêng, are introduced, hovering around the attractive plants, to complete the felicitous composition. Date: era of Ch'ien-lung (1736–96). Height, 16¾ inches.

J. P. Morgan Collection, Catalogue No. 1110.

No. 230. Case VIII. DECORATED PORCELAIN JAR (famille noir). Bulbous oviform with short collared neck and slightly spreading base. Fine white Ta Ch'ing dynasty porcelain of the eighteenth century, with overglaze decoration in famille rose colors. Presenting an opaque black ground which agreeably sustains brilliant flowers of the tree peony, magnolia and chrysanthemum. The embellishment includes three white reserves with separately painted peony and chrysanthemum flower motifs. The shoulder is surrounded by a pink escalloped lambrequin border involving floral sprays. Foot underneath bears a blue ring mark. Has teakwood cover. Height, 14¼ inches. Date: era of Ch'ien-lung (1736–96).

J. P. Morgan Collection, Catalogue No. 962.

No. 232. Wall Case. LARGE IMPERIAL PORCELAIN MEDALLION VASE. Tall graceful ovoidal body with trumpet-shaped neck and two blue dragon handles, with gilding. Fine Ta Ch'ing dynasty porcelain of the eighteenth century, invested with an opaque chocolate brown glaze, overlaid with gold tracery that is uniformly distributed in the form of floral and bat motifs

amid to-yun cloud patches. These neutral details serving as a setting to the large circular white medallions that appear on both the obverse and reverse sides of the vase, which sustain the principal pictorial painting, rendered in the form of mountainous landscapes, showing high rocky cliff, ravines, paths, lake and bridges, together with habitations and human figures. One scene including agriculture details, ox plowing and field laborers. The interior of the neck is coated in turquoise blue glaze which is repeated on the foot panel underneath. Bears red seal mark of its period. Date: era of Ch'ien-lung (1735–96). Height, 29½ inches.

J. P. Morgan Collection, Catalogue No. 1526, Vol. II.

No. 233. Wall Case. GRAND DECORATED PORCELAIN JAR WITH COVER (famille rose). Graceful large oviform with short neck and bell-shaped cover. Massive Ta Ch'ing dynasty porcelain of fine white quality, invested with an overglaze decoration in sumptuous famille rose colors of the eighteenth century. The remarkable floral motif, which is freely distributed over the white surface of this jar, displays full grown peonies in the most radiant rose tints, growing together with other blooming plants and foliage, amid rocks and shrubs. The elegance of an apparently unstudied composition, with delicate shading of every tone or half-tone soft rose tinged whiteness of the petals and the stems bending under the weight of the flowers, unite in forming a harmonious and royally magnificent example. The short white glazed neck sustains floral sprays, whilst the shoulder is encircled with a rich lanceolated lambrequin border, involving small pink peonies and chrysanthemums. The decoration is finished at the base by a fanciful foliated border in turquoise and coral red. The cover matching the jar displays free peony flower treatment and is surmounted by a gilt lion. Date: era of Yung Ch'êng (1723–36). Height, 52 inches (with cover).

Loaned by Messrs. Duveen Bros., New York.

No. 234. Case VIII. LARGE DECORATED CHINESE PORCELAIN VASE (famille rose genre). Bulbous pear-shaped body, with attenuated neck, gracefully spreading outward at the upper rim. Fine white hard

paste porcelain of the Ta Ch'ing dynasty, with opulent overglaze decoration. Presenting a panoramic landscape with mountain, lake and figures, or genii at Kw'ên Lun, fabled as the abode of Si Wang Mu, the "Royal Mother of the West," and queen of the Taoist pantheon, who is depicted near the shoulder in rich attire, attended by fairy maidens, two of whom hold ceremonial "fans of state," whilst others bring baskets with the peaches of longevity and emblems of rank for the mortals below. Lao Tsze, "the God of Longevity" himself, appears above borne on the back of his stork, to the place of meeting. The assemblage includes the Taoist Rishis and other familiar figures, who are arriving to pay tribute at the court of the "fairy queen" and Lao Tsze. The features of the immortals are rendered with enough chiaroscuro to display some of their traits or moulds in feature, according to old tradition. Without mark. Date: first half of the eighteenth century (era of Ch'ien-lung, 1736–96). Height, 26 inches. Diameter, 14 inches.

NOTE.—This vase was secured by the University Museum from the collection of General Brayton Ives, New York, 1915, and formerly owned by Mr. A. Trapnell, in London, who secured it from the Chinese banker, Hu Sin Yang. This particular vase is said to have once been the properly of Li Hung-chang, the great Chinese statesman, who gave it to the banker before his death.

No. 235. Case XIII. GREEN AND BLACK DIAPERED CHINESE PORCELAIN VASE. Tall oviformed body with short everted neck; early Ta Ch'ing dynasty porcelain of the eighteenth century. The exterior surface is completely covered with green glaze which sustains the intricate swastika diaper pattern, delicately penciled in complicated black latticed forms; relieved by four circular red and gold shou characters of longevity, that appear posed between eight coral red (rouge de fer) bat emblems of happy augury. The neck showing a similar green body glazing with black borderings of ascending leaves and a "key fret" pattern (the Chinese lei wên or "thunder scroll"), while the base is surrounded by a palmation delicately outlined in black. Without mark. Date: era of Ch'ien-lung. Height, 15¾ inches.

J. P. Morgan Collection, Catalogue No. 1507, Vol. II.

No. 236. Case VIII. DECORATED POLYCHROME VASE (famille rose). Tall beaker shape with wide flaring neck and ribbed sides; dense white Ta Ch'ing dynasty porcelain of the eighteenth century. With reserved and gold bordered panels, the decoration in overglaze enamel colors of the famille rose type, showing sixteen vertical ribs picked out alternately in rose, turquoise, lavender and lapis blue enamel tones, over which appear variable floral and geometrical details. One of the two large white leaf-shaped reserves showing a lady in green, yellow and rose brocaded costume including a blue sash, standing by a bench on which sits another lady in blue and yellow; both appear interested in a third party gowned in pale green and yellow, who sits on a garden seat in the foreground holding a yellow pomegranate (emblem of luck) in her left hand. Another reserve shows a girl in blue and crimson offering a vase with peony to two ladies in crimson and green, who are leaning on pale green rocks touched with blue peonies and a balustrade completing the decoration as in the first reserve. Date: era of Ch'ien-lung (1736–96). Height, 16 inches.

J. P. Morgan Collection, Catalogue No. 1077.

No. 237. Case VII. PAIR OF IMPERIAL PORCELAIN VASES. Bulbous pear shaped bodies with flaring necks. Fine white porcelain of the Ta Ch'ing dynasty from the Imperial potteries of the reign of Chia-ch'ing, as testified by the seal mark underneath and the coat of green enamel around it, as well as in the neck of the vase. The chief motif of decoration consists of groups of boys masquerading on a balustrade, holding up various implements and flowers, which, by a curious conceit, are intended to convey, rebus fashion, wishes of good augury. They read here: Fu kuei chi ch'ing ju (Happiness, promotion and good luck!) and Pi ting yu i (May every wish be fulfilled!). Date: era of Chia ch'ing (1796–1821). Height, 12¼ inches.

J. P. Morgan Collection, Catalogue Nos. 424 and 425.

No. 239. Wall Case. LARGE DECORATED ROUGE D'OR PORCELAIN JAR (famille rose). Graceful oviform contour; fine white Ta Ch'ing dynasty porcelain of the Yung Ch'êng period; presenting an opulent

overglaze decoration in typical and rich "famille rose" colors. The details include a deep rose du Barri lambrequin or escalloped bordering in rouge d'or around the shoulder, upon which appear small light enameled floral sprays, whilst the base is bordered by a similar ornate and deep rose colored palmation shown in ascending forms. The intermediate white glazed body sustains four elaborate basket devices filled with varied mandarin flowers, including the peony, chrysanthemum, lily and peach blossoms, all of which are carefully executed in delicate toned colors to imitate nature. Has a modern porcelain cover, glazed in rose du Barri color and decorated in harmony with the jar, surmounted by a seated tai shih, or fu lion. The jar, of an exceedingly rare type, is attributed to the era of Yung-Ch'êng (1723–36). Height, 25 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 240. Case XIII. PAIR OF LARGE PORCELAIN ELEPHANTS (carrying vases; hsiang t'o pao p'ing). Realistically fashioned in fine textured hard paste porcelain of the eighteenth century, enriched with elaborate colored decoration. Representing grayish white (sacred) elephants of India, carrying precious vases, and a familiar art motif known in Chinese as hsiang t'o pao p'ing. The decoration shows a Taoist character, peculiar to the period; especially is this shown on the brilliant red saddle cloths, with their fringe and gold tracery (representing embroidery) in the form of twigs from the fabled peach tree, surrounded by five bats symbolizing longevity and many blessings. The caparisons or harness trappings are picked out enamels to imitate coral and turquoise stone studding. The tusks are made of ivory, inserted into the porcelain sockets of the creatures' heads, while the beaker-shaped vases, glazed in turquoise blue and decorated in harmony with the trappings, are filled with iris leaves of green jade nephrite, together with small red berries of coral. Date: era of Ch'ien-lung (1736–1796). Height, 20¾ inches (without plants). Length, 26 inches.

J. P. Morgan Collection, Catalogue Nos. 1 and 2, Case N, Vol. II.

No. 241. Case XIII. TWO IMPERIAL PALACE JARS (with covers). Oviformed with short everted

necks and broad bell-shaped covers; en suite. Imperial Ta Ch'ing dynasty porcelain of the eighteenth century, made for the palace and fashioned after Ming dynasty porcelain models, to imitate fa-lan—the French champ levé enamelling, on gold. The decoration, filled in with varied light enamel colors on a deep lapis lazuli ground, displaying blooming pink nelumbium flowers with turquoise leafage growing in a pond where small white egrets (like cranes) appear wading in the shallow waters or flying over the flowers. On the shoulder appears a festooning (ying) or pendeloque of beads hung with turquoise-colored pendants, while the neck displays the symbolism of detached cloud patches. The base is bordered by an ornate palmation in harmony with the flower motif above, including gold cloissons or outlining. The foot underneath bears an impressed nien hao seal mark. Date: era of Ch'ien-lung (1736–96). Height, 17½ inches (with cover).

J. P. Morgan Collection, Catalogue No. 1523, Vol. II.

No. 242. Case XI. DECORATED PORCELAIN TEAPOT (famille verte). Quasi dome shape, with ribbed sides supporting a small curved spout and angular top handle. Early Ta Ch'ing dynasty porcelain with famille verte decoration. The mounted body with eight vertical ribbings sustains flowers in brilliant colors, while the handle imitates caned split bamboo. Cover (en suite) with similar decoration. Date: era of K'ang-hsi (1662–1726). Height, 6½ inches.

J. P. Morgan Collection, Catalogue No. 601.

No. 243. Case VIII. DECORATED PORCELAIN HAWK (famille rose). Form of a hawk that has perched upon a rocky pinnacle; fashioned thus to serve as a covering for an incense dish. Ta Ch'ing dynasty porcelain. The bird is decorated with a pink colored breast, while the wings and tail are picked out in polychrome colors. Date: late Yung Ch'êng (1723–36). Height, 14¼ inches.

J. P. Morgan Collection, Catalogue No. 390.

No. 244. Case XII. DECORATED PORCELAIN SHRINE IMAGE (hsiao-hsien). Representing one of the "Temple Guardians" with red complexion and black

beard. Clad in a purplish glazed outer robe, upon which appear brocaded details in the form of fruit, foliage and other devices, interspersed with shou characters of longevity. Raised on a "three color" decorated porcelain pedestal. Date: era of K'ang-hsi (1662–1723). Height, 12 inches.

J. P. Morgan Collection, Catalogue No. 3, Case H.

No. 245. Case XII. DECORATED CHINESE PORCELAIN SHRINE IMAGE. Representing Shou Lao, the Taoist "God of Longevity," modeled with high forehead and white beard. His garments are glazed in light green and yellow, relieved by circular (shou) emblem of longevity and floral details. Raised on a "three color" decorated porcelain pedestal. Date: era of K'ang-hsi (1662–1723). Height, 12¼ inches.

J. P. Morgan Collection, Catalogue No. 6, Case H.

No. 245 A. Case XII. DECORATED CHINESE PORCELAIN SHRINE IMAGE. Representing a youthful Taoist Rishi (unidentified) clothed in yellow and green brocaded robes of an early epoch. The figure stands on a small porcelain pedestal enriched with a "three color" decoration in trellised pattern of the early "famille verte" palette. Date: era of K'ang-hsi. Height, 12 inches.

J. P. Morgan Collection, Catalogue No. 8, Case H.

No. 246. Case XII. DECORATED CHINESE PORCELAIN IMAGE. Representing a bearded Rishi or prince bearing a cone-shaped tablet in his left hand; clothed in state attire, including a black court hat of remote times. His outer garment in green glazing is embellished with yellow and purplish floral brocading midst white phoenix birds. Stands upon a small porcelain pedestal with "three color" glazing in trellised design. Date: era of K'ang-hsi. Height, 12 inches.

J. P. Morgan Collection, Catalogue No. 9, Case H.

No. 247. Case XII. DECORATED CHINESE PORCELAIN IMAGE. Representing one of the deified heros of the third century. Modeled in sedent attitude with black beard and head covering. His outer garment

is glazed in light manganese purple enriched with fruit decoration. The deity's left hand is covered over by the long sleeve, whilst the right hand is missing and identification difficult. The decorated porcelain pedestal showing a "three color" decoration in brocaded patterns with purple chrysanthemum details. Date: era of K'ang-hsi (1662–1723). Height, 6¼ inches.

J. P. Morgan Collection, Catalogue No. 680.

No. 248. Case XII. DECORATED CHINESE PORCELAIN SHRINE IMAGE. Representing the immortalized lame beggar Li T'ieh-Kuai (Li, with the iron crutch), one of the eight Taoist genii, or Rishi (Chinese Pa-hsien) who is modeled standing upon one foot, while the other rests on his crutch. The face and hands are glazed in light manganese purple, like the crutch, whilst the body is clothed in a brilliant black garment enriched with floral details in pink and white reserves; yellow trousering covers the limbs. The figure is raised on a famille verte porcelain stand with "three color" (san ts'ai) decoration. Date: eighteenth century. Height, 12 inches.

J. P. Morgan Collection, Catalogue No. 7, Case H.

No. 249. Case XII. DECORATED CHINESE PORCELAIN IMAGE. Representing one of the deified Chinese heros (possibly Kuan yü), modeled in sedent attitude with long beard and side whiskers, wearing a black helmet-like hat. Clothed in a green robe with yellow and white floral and butterfly embellishment. Has a small hexagonal porcelain pedestal with purple and green floral design enriched with early famille verte diapered decoration. Date: era of K'ang-hsi (1662–1723). Height, 6¼ inches.

J. P. Morgan Collection, Catalogue No. 682.

No. 250. Case XII. DECORATED PORCELAIN SHRINE IMAGE. Representing Chung Li-ch'uan, one of the eight Taoist immortals or Pa Hsien. The immortal is modeled in seated attitude with merry countenance and realistic open mouth as if delivering a sentence. Clothed in a harlequin checked garment, which displays the "seven colors" of the so-called famille verte decora-

tion. The unglazed parts, including the bare body and head showing the remains of former gilding. Date: era of K'ang-hsi (1662–1723). Height, 7¼ inches.

J. P. Morgan Collection, Catalogue No. 564.

No. 251. Case XII. DECORATED PORCELAIN FIGURINE, WITH PEDESTAL. Representing Kuan-yin (Avalôkitês'vara) in one of the numerous manifestations of this deity, who, as the Goddess of Mercy, is believed to share with Amitâbha Buddha the dominion of the Paradise in the West. The benign figure, seated on a porcelain pedestal in an attitude of meditation with hands held in her lap and palms up, is clad in a yellow and green brocaded dress represented in diagonal honeycomb diapering with stellated flowering, including a cowl head covering with herringbone bordering. The pedestal seat is decorated with floral medallion in front and purplish grained wood-like effect finishes the back. Without mark. Date: era of K'ang-hsi (1662–1723). Height, 8 inches (with pedestal).

J. P. Morgan Collection, Catalogue No. 20, Case J.

No. 252. Case XII. DECORATED PORCELAIN BÔDHISATTVA FIGURE. Representing Kuan-yin, the Chinese Goddess of Mercy. Modeled in sedent attitude, wearing a high headdress and cowled covering in conventional form. The left hand of this deity is posed on her lap with palm up, while the right hand holds a flower vase. The green outer garment with small floral brocading includes lotus flowers or plum blossoms (mei hua), the so-called hawthorn pattern and peaches of longevity, rendered in overglaze colors of the early famille verte. Has separate high octagonal teakwood pedestal. Date: era of K'ang-hsi (1662–1723). Height, 9¾ inches.

J. P. Morgan Collection, Catalogue No. 1172, Vol. II.

No. 253. Case XII. CHINESE PORCELAIN SHRINE FIGURE (san-ts'ai yao hsian). Representing Kuan Yü, a hero of the Chinese civil wars (during the second and third centuries, A. D.), who was deified in 1594 as Kuan Ti, the state or official "God of War," and his worship as such during the Manchu dynasty has been firmly established. Modeled in sedent atti-



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tude with stern features and a long beard for which Kuan Ti was noted. The divinity is clad in the style of the Han dynasty and wears a jade studded magistrate's girdle around his waist; his outer garment is glazed in purplish manganese to resemble the tzu-p'ao or "purple robe," whilst other parts are picked out in amber yellow and emerald green glazing, forming the three san ts'ai colors of the Chinese porcelain nomenclature. The remaining surfaces, hands and face are left in unglazed state, revealing a grayish hard paste biscuit. The tortoise and serpent appear intertwined at his foot; introduced as a symbol of military prowess and the attribute to this deity. Date: early K'ang-hsi (1662–1723). Height, 10¼ inches.

J. P. Morgan Collection, Catalogue No. 562.

No. 254. Case XIV. DECORATED PORCELAIN BÔDHISATTVA FIGURE. Representing Kuan-yin, the Chinese Goddess of Mercy, identified as Avolôkitês'-vara (in Sanskrit, the "down looking sovereign"), seated in Buddhistic attitude on a lotus flower thalamus supported by a separate balustraded ornamented porcelain pedestal. Holding a ju-i scepter in her left hand and a small vase in the right, the popular deity with high headdress including cowled covering matching the richly flower-brocaded green robe, upon which are miniature landscape panels, or scenes of the Paradise in the Western Heavens, and other Buddhist devices, all rendered in light colors of the early "famille verte" palette. The lotus flower petals are glazed in white, green, yellow and purplish (aubergine) tones, colors that are also introduced below on the decorative details of the pedestal, with its balustrading, including a landscape panel and flower motifs. Date: era of K'ang-hsi (1662–1723). Height, 16 inches.

J. P. Morgan Collection, Catalogue No. 5, Case E.

No. 255. Case XIII. LARGE CHINESE PORCELAIN BÔDHISATTVA FIGURE. Representing Kuan-yin, the Chinese Goddess of Mercy and "compassionate hearer of prayers"; modeled in sedent position with benign features and in simple flowing garment, whilst her hands rest on her knees in an attitude of listening. The

outer robe is glazed in soft white, relieved by an aubergine and amber yellow scarf band, whilst the inner gown of green matches the emerald color of the head covering. One foot appears bare and the second is hidden under the folds. The Bodhisattva, identified as Avalôkitês'-vara, the Goddess of Mercy, is most popular in China and is believed to share with Amitâbha Buddha the dominion of the Paradise in the Western Heavens. Has separate teakwood pedestal, carved with symbolical lotus flowers. Date: era of K'ang-hsi (1662–1723). Height, 19 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 256. Wall Case. CHINESE FAMILLE VERTE PORCELAIN FIGURE. Representing one of the Arhats, or Lo-hân disciples of S'âkya-muni (the historical Buddha), fashioned in the clay and decorated by Wang Wan-Lin. The special attribute (usually held in the hands) by which such figures of the Buddhist Pantheon are commonly recognized is missing; however, from the dragon design on the outer robes, it is assumed to be Pan-to-chia (Sansk., Panthaka), the sixth Lo-hân of the primary group. Modeled in sedent form with pleasing aspect, shaven head and elongated ear lobes. This figure is clothed in green and purple robes which display dragons and lotus flower embellishment; the details including borders, whilst the reverse side shows conventional cloud patches and floral sprays, together with an inscription, its translation reading: "One Arhat (Lo-hân): presented to the Temple by the devout disciple Hung Fu Hai."—"Made for the Ju Yi temple by the Cantonese artist Wang Wan-Lin, who worked in Hsin-an kilns, Kiangsi" (province). Has a separate porcelain pedestal, with pierced sides and rich decoration in colors of the famille verte genre, and in harmony with the painting on the image. Its obverse side with green ground displaying young dragons (shih-lung) amid cloud scrolls and lotus flowers, whilst the reverse side, with green ground, sustains chrysanthemum and plum blossoms in translucent aubergine and yellow tones. The two sides are decorated in floral brocading, together with peony flower and butterfly panels. Date: era of K'ang-hsi

(1662–1723). Total height, 24 inches. Width of base, 8½ x 6 inches.

Loaned by Messrs. Duveen Bros., New York.

No. 257. Case XII. PAIR OF BUDDHISTIC FIGURE CANDLESTICKS. Traditional ecclesiastical types for the altar; early Ta Ch'ing dynasty porcelain, glazed in five colors over the biscuit paste. The figures are represented on a pedestal in red decorated garments holding a tray over their heads, with prickets, whilst the knees are bent as from the staggering weight. The low oblong pedestals are decorated with a green swastika pattern and red flower emblems. The reverse sides show a yellow ground with plum tree motif. Two such candlesticks are intended to stand on either side of lion incense burners. Height, 12½ inches. Date: era of K'ang-hsi (1662–1723).

J. P. Morgan Collection, Catalogue Nos. 572–573.

No. 258. Case XIV. DECORATED PORCELAIN TRIPOD STAND (famille verte). Low circular form with three feet capped by grotesque tiger heads. Early Ta Ch'ing dynasty porcelain with famille verte overglaze decoration. The top with green ground, including sprigs of pine, displays chrysanthemums in yellow, blue and purplish tones, springing up between rocks of varied green; whilst the feet are glazed in yellow. Date: early K'ang-hsi (1662–1723). Diameter, 7 inches.

J. P. Morgan Collection, Catalogue No. 743.

No. 259. Case XI. DECORATED PORCELAIN STAND (famille verte). Low square shape with four truncated legs; early Ta Ch'ing dynasty porcelain richly decorated in famille verte colors. The top has green and yellow trelliswork, around a circular yellow medallion enclosing coral red colored four-clawed dragon contending with another of dark green, for the flaming red jewel of omnipotence, amid green nebulæ, depicted over rocks and the sea. The legs are rouge de fer with black undulous fret pattern borders. Date: era of K'ang-hsi (1662–1723). Height, 3½ inches. Width, 7 inches square.

J. P. Morgan Collection, Catalogue No. 745.

No. 260. Case XIV. DECORATED PORCELAIN STAND (famille noir). Semi-circular shape, raised on three feet. Early Ta Ch'ing dynasty porcelain of the K'ang-hsi period, displaying a rich overglaze decoration in typical colors of its provenance. The top with black ground involving the wild prunus (mei hua) tree together with bamboo and rocks picked out in varied light colors, whilst the legs are light green and show lotus decoration. Date: era of K'ang-hsi (1662–1723). Height, 3 inches. Length, 10 × 5 inches.

J. P. Morgan Collection, Catalogue No. 1217, Vol. II.

No. 261. Case XI. DECORATED PORCELAIN PILLOW (wên-chên). Concave quadrangular form with square ends, including ornate perforation in the "coin" or yin-liang design. Early Ta Ch'ing dynasty porcelain of the K'ang-hsi period. Embellished at either end with lotus flower brocading on green ground, together with flowered "honeycomb" fret borders, whilst the central section for the neck rests are left in the white. Date: era of K'ang-hsi (1662–1723). Length, 14 inches.

J. P. Morgan Collection, Catalogue No. 811.

No. 262. Case XIV. POLYCHROMATIC PORCELAIN EWER (for iced fruit syrups). Cylindrical shape with arched tiara-like upper rim; the sides sustaining two rudimentary grotesque mask handleholders and a curved spout. Dense white Ta Ch'ing dynasty porcelain with three segmental divisions formed by transverse ring bands. Uniformly presenting an imperial yellow body glazing, splashed with emerald green and purplish aubergine colored clouding. Date: late K'ang-hsi period (1662–1723). Height, 17 inches.

J. P. Morgan Collection, Catalogue No. 831.

No. 263. Case XIV. DECORATED PORCELAIN EWER (used for iced fruit syrups). Cylindrical shape with arched (tiara-like) upper rim; the sides sustaining two rudimentary grotesque mask handleholders and a gilt bronze spout. Early Ta Ch'ing dynasty porcelain with three segmental divisions formed by transverse yellow glazed ring bands, and uniformly displaying green grounds with concentric scroll designs in black amid which appear

curious "sea horses" or Chinese hai-ma. Date: era of K'ang-hsi (1662–1723). Height, 16 inches.

J. P. Morgan Collection, Catalogue No. 814.

No. 264. Case XI. OPENWORK PORCELAIN BRUSH RECEPTACLE (pi t'ung). Cylindrical shape; with open work modeling to represent a closely stacked bamboo enclosure entwining with and supported by prunus and pine tree twigs, a favorite Chinese art motif called the "three plant friends." The bamboo shoots are uniformly glazed in deep green while the supporting stems of the pine and prunus trees are picked out in aubergine (purple) including a few blossoms in white reserve. Date: era of K'ang-hsi (1662-1723). Height, 5 inches.

J. P. Morgan Collection, Catalogue No. 742.

No. 265. Case XI. GREEN AND GOLD DECORATED GOURD VASE (kua-p'ing). Triple gourd shape with bulbous segments and small flaring neck. Fine hard paste Ta Ch'ing dynasty porcelain with translucent emerald green glazed ground. Sustaining a superposed gold decoration, in the form of conventional chrysanthemum flowers, and scrolling vines that uniformly cover the surfaces. Without mark. Date: late K'ang-hsi (1662–1723). Height, 11¼ inches.

J. P. Morgan Collection, Catalogue No. 18, Case J.

No. 266. Case XI. GREEN AND WHITE DECORATED GOURD VASE (kua-p'ing). Triple gourd shape with bulbous segments and small flaring neck. Fine hard paste Ta Ch'ing dynasty porcelain, with translucent emerald green glazed ground. Involving small white reserved radial blossoms and chrysanthemums amid scrolling vines delicately disposed over the surface. Date: era of K'ang-hsi (1662–1723). Height, 12¼ inches.

J. P. Morgan Collection, Catalogue No. 19, Case J.

No. 267. Case XIV. DECORATED YELLOW AND BLACK BOWL (wan-erh). Wide form with straight flaring contour. Rare thin Ta Ch'ing porcelain of the K'ang-hsi period. The interior and exterior uniformly invested with a translucent amber yellow glaze in combination with a black penciled decoration, made to

resemble the fissures of breaking ice strewn over with prunus tree (mei-hua) blossoms. The foot underneath bears an apocryphal or complementary six character mark reading: "Made in the reign of Ch'êng-hua of the Great Ming dynasty." Date: era of K'ang-hsi (1662–1723). Diameter, 6 inches.

J. P. Morgan Collection, Catalogue No. 392.

No. 268. Case XII. DECORATED PORCELAIN GROTTO SHRINE ORNAMENT. Fashioned in form of a peach, with grotto-like opening revealing the figure of Shou Lao, the Taoist God of Longevity, in yellow coat bearing the ideographic shou symbol. The immortal sage is attended by a youthful devotee. The exterior of the legendary grotto is richly decorated with floral devices and brocading in colors of the famille verte genre, including varied superimposed fruit twigs, moulded in relief. Date: era of K'ang-hsi (1662–1723). Height, 7 inches. Width, 6 inches.

J. P. Morgan Collection, Catalogue No. 854.

No. 269. Case XI. PORCELAIN FISH SHAPED TEAPOT. Fashioned to resemble a leaping carp with angular upright handle used as a water pot on the table of a literary man. Early Ta Ch'ing dynasty porcelain in three colors, presenting an orange body with unglazed dorsal fin and tail, floating in green waves, whilst spout and handle are glazed in aubergine (manganese) color. Date: K'ang-hsi (1662–1723). Height, 6 inches.

J. P. Morgan Collection, Catalogue No. 630.

No. 270. Case XI. PORCELAIN WINEPOT. Fashioned as a hen with chickens, including a curved side handle and small chicken cover. Early Ta Ch'ing dynasty porcelain glazed in three colors. The body is yellow, the head red, blending into purple and showing green at the neck, wings and tail. Date: era of K'ang-hsi (1662–1723). Height, 5¼ inches. Length, 6 inches.

J. P. Morgan Collection, Catalogue No. 692.

No. 271. Case XVII. ANTIQUE CÉLADON VASE. Oviform with everted neck; semi-kaolinic paste (tung ch'ing yao) of the seventeenth century, enriched with

incised floral scrolls and border motifs under the pellucid céladon glaze. Distinguished by an incised band of contiguous serpentine lines at the shoulder, which is repeated at the base. Ming genre, ascribable to the era Shun Chih (A. D. 1644–1662) or the succeeding period of Kang-hsi (A. D. 1662–1723).

No. 272. Case XVII. DECORATED PEACH RED AND WHITE BOTTLE. Graceful slender necked oviform bottle shape; fine white Ta Ch'ing dynasty porcelain of the K'ang-hsi period. With perfect technique presenting a simple decoration in peach red under the pellucid glaze in the form of four small rosette-like medallions posed over a serrated palmation which surrounds the foot. The white panel underneath bears a four character nien hao mark in underglaze cobalt blue of its period. Date: era of K'ang-hsi (1662–1723). Height, 9 inches.

J. P. Morgan Collection, Catalogue No. 1254, Vol. II.

NOTE.—This bottle is one of a pair that came from the Imperial Palace at Peking, as stated in the late Mr. Morgan's catalogue.

No. 273. Case XVIII. DECORATED CORAL VASE. Biberon (mei p'ing) shape, with small apertured neck; fine white Ta Ch'ing dynasty porcelain of the K'ang-hsi period. Invested with an even and smooth coral red glaze relieved by two white leaf shaped reserves that sustain rural landscape painting in black overglaze sepia tones. Has white foot without mark. Date: era of K'ang-hsi (1662–1723). Height, 8¼ inches.

J. P. Morgan Collection, Catalogue No. 1237, Vol. II.

No. 274. Case XI. BLUE AND RED DECORATED CÉLADON BOTTLE (hua p'ing). Globular body, with slender neck involving a bulbous segment. Early Ta Ch'ing dynasty hard paste porcelain with céladon and peach colored embellishment in low relief, sustaining cobalt blue painting under the glazing. The céladon body, including red and blue floral details that surround small circular blue and white decorated medallions, upon which appear domestic scenes; whilst the bulbous section on neck is bordered with blue lotus

flowers. Date: era of K'ang-hsi (1662–1723). Height, 14 inches.

J. P. Morgan Collection, Catalogue No. 1181, Vol. II.

No. 275. Case XI. DECORATED PORCELAIN GINGER JAR (famille verte). Ovoid shape; early Ta Ch'ing dynasty porcelain of the K'ang-hsi period, with amber yellow ground presenting small convolvulus green flowers amid scrolling white vines and green foliage. Finished by a white and rouge de fer (coral red) flowered border at the neck and a blue underglaze border at the base. Date: era of K'ang-hsi (1662–1723). Height, 9 inches.

J. P. Morgan Collection, Catalogue No. 803.

No. 276. Case XI. DECORATED PORCELAIN BRUSH JAR (pi t'ung). Low cylindrical shape supported by three small feet. Fine white Ta Ch'ing dynasty porcelain of the K'ang-hsi period, embellished with raised ornament and colored underglaze decoration. The exterior with low relief flower motifs, picked out in aubergine, green and purplish blue glazing, including four circular medallions upon which appear varied Arabic characters in light green (finely rendered copies of the Musselman script), on a ground of pellucid white. Probably a unique example and intended for an Eastern scholar's use. Bears an apocryphal four character Ming mark of the Hsüan Tê period; ascribable to the era of K'ang-hsi (1662–1723). Height, 5 inches. Diameter, 7 inches.

J. P. Morgan Collection, Catalogue No. 1179, Vol. II.

No. 277. Case XII. GROTESQUE PORCELAIN FU LION (with cub). The Buddhistic animal (tai-shih)* is presented seated on an oblong perforated base with small cub and hexagonal tube for incense sticks. Its head, with the grinning muzzle, and body are glazed in green and manganese purple sur biscuit (the sharp teeth remaining unglazed). The character "Yuh" appears on the forehead (signifying precious as jade). The four vertical sides of the base are perforated and show a brilliant enamel decoration in flowered diaper and brocade design, studded with "mei" blossoms (hawthorn). The green

and yellow enamels predominate, while the third color is purple. Biscuit foot of Ming type. Date: period of K'ang-hsi (1662–1723). Height, 14 inches.

J. P. Morgan Collection, Catalogue No. 574.

* Fu lions (termed also Fu dogs) are regarded as habitual defenders of Buddhistic altars and the threshold of temples.

No. 278. Case XI. THREE COLORED FU LION (T'ai-shih tz'u). The grotesque Buddhistic animal (t'ai-shih) is modeled in semi-kaolinic pottery clay of the seventeenth century with the curious flame-like appendages along his spine, and with curling mane. Glazed in emerald green, managanese purple and amber yellow. Late Ming type. Date: early K'ang-hsi (1662–1723). Height, 16 inches. Width, 9 inches.

J. P. Morgan Collection, Catalogue No. 560.

No. 279. Case XII. SMALL GROTESQUE PORCELAIN CH'I-LIN (unicorn). The Buddhistic animal modeled in couchant attitude and like a Fu lion with its cub. His head with grinning muzzle and body glazed in green, whilst the bushy tail and mane are aubergine colored. The oblong pedestal is decorated in like early famille verte colors. Date: early K'ang-hsi (1662–1723). Height, 6 inches. Width, 5½ inches.

J. P. Morgan Collection, Catalogue No. 575.

No. 280. Case XIV. FAMILLE VERTE PORCELAIN LIBATION CUP. Fashioned in the form of early Ming or more ancient jade and rhinoceros horn cups; decorated in famille verte colors peculiar to the K'ang-hsi period. The raised modeling with grotesque lizard-like dragons on the handles and bodies, including vertical ridges and hieratic ogre mask lineaments copied from early Chinese bronzes. Date: era of K'ang-hsi (1662–1723). Height, 2 inches. Length, 4 inches.

J. P. Morgan Collection, Catalogue No. 661.

No. 281. Case XIV. ANOTHER PORCELAIN LIBATION CUP. Similar to the preceding; the colored decoration including overglaze coral red (rouge de fer) and lapis blue enameling with floral details. Date: era of K'ang-hsi (1662–1723). Height, 2 inches. Length, 4 inches.

J. P. Morgan Collection, Catalogue No. 670.

No. 282. Case XI. PORCELAIN MODEL OF SEVENTEENTH CENTURY EUROPEAN SHIP (Sants'ai yao). Modeled in the white porcelain paste to represent an old-fashioned ship under sail and armed with guns. Early Ta Ch'ing dynasty porcelain glazed in three colors. The hull with dragon-eyed bow is covered in clouded manganese purple and white, whilst the masts are green. The aftercastle including gun ports showing a yellow glaze to match the sails and guard rails. Members of the crew appear on deck in seventeenth century European costume, glazed in kindred colors. Date: early K'ang-hsi (1662–1723). Height, 11 inches. Length, 9½ inches.

J. P. Morgan Collection, Catalogue No. 9, Case E.

No. 283. Case XIV. SMALL BLACK PORCELAIN HORSE (famille noir). Modeled in standing position with saddle and low oblong base. Early Ta Ch'ing dynasty porcelain of the K'ang-hsi period. The animal covered in brilliant black glazing is saddled in brilliant green and yellow tones, whilst the harness lines are left white. Rare and interesting example. Date: era of K'ang-hsi (1662–1723). Height, 4½ inches. Length, 6 inches.

J. P. Morgan Collection, Catalogue No. 774

No. 284. Case XIV. DECORATED PORCELAIN WINE CUP (chiu-pei). Hexagonal shape with animal shape handles; rare Ta Ch'ing dynasty porcelain, decorated in early "famille verte" colors. The exterior presenting floral designs executed in black, yellow and manganese purple enamels; whilst the interior is coated in a monochrome amber yellow glazing. Interesting little example. Without mark. Date: era of K'ang-hsi (1662–1723). Height, 1¼ inches. Diameter, 2 inches.

J. P. Morgan Collection, Catalogue No. 658.

No. 285. Case XII. DECORATED CAFÉ AU LAIT CRACKLED VASE (tz'u-chin p'ing). Compressed globular-shaped body with broad cylindrical neck slightly everted at the rim. Dense Ta Ch'ing porcelain of the eighteenth century, invested with a light café au lait colored (tz'u-chin) glaze, showing coarse brown

crackle. The globular segment below presents an overglaze decoration of two four-clawed dragons (one in iron red and the other dark green), contending for the "effulgent red orb," amid red nebulæ or cloud forms, whilst the sea is represented in form of conventional green waves with white cresting. Another dark green four-clawed dragon encircles the neck. The decoration is completed by varied red and green borderings. Without mark. Date: era of K'ang-hsi (1662–1723). Height, 15½ inches.

J. P. Morgan Collection, Catalogue No. 832.

No. 286. Case XI. FAMILLE VERTE PORCELAIN VASE (with gold cover). Tall ovoid shape; fine white Ta Ch'ing dynasty porcelain, simply decorated in overglaze colors with a four-clawed dragon in coral red (rouge de fer), translucent green and amber yellow, soaring amid red and green nebulæ on the pellucid white. Date: era of K'ang-hsi (1662–1723). Height 14½ inches.

J. P. Morgan Collection, Catalogue No. 531.

No. 287. Case XIV. RICH FAMILLE VERTE PORCELAIN VASE (with repoussé silver cover). Oviform shape; fine white Ta Ch'ing dynasty porcelain, with translucent overglaze famille verte decoration of the K'ang-hsi period. Presenting a ground of black filled in with yellow and red peony flowers interrupted by two quadrilateral reserves with historic or romantic incidents, besides which there are two circular medallions that show ladies, flowers and crickets. The repoussé silver cover has a central shou character surrounded by five bats; other shou characters and knots alternate around its side. Date: era of K'ang-hsi (1662–1723). Height, 15 inches.

J. P. Morgan Collection, Catalogue No. 552.

No. 288. Case XII. FIGURED QUADRANGULAR VASE (famille verte). Tapering angular form with contracted square neck and spreading upper rim; fine white Ta Ch'ing dynasty porcelain, ornamented with raised figures and brilliant overglaze decoration rendered in the juan ts'ai colors of the famille verte variety. The four vertical sides present the boldly raised images of the

"god of longevity," the "god of rank," the "god of war," and the "god of wealth," each accompanied by an attendant who carries the respective attributes of the Taoist divinities. Has a sunken foot in biscuit state. Date: era of K'ang-hsi (1662–1723). Height, 17¾ inches.

J. P. Morgan Collection, Catalogue No. 536.

No. 289. Case IV. BLUE AND WHITE DECORATED BOTTLE (hua p'ing). Presenting a globular body with tubular neck. White Ta Ch'ing dynasty porcelain with overglaze decoration, presenting a variety of enamel colors of the mufflé or low fire kiln, including coral red, crackled apple green, amber yellow and rouge de fer. Blue and white pieces like this (as stated by native ceramic and other writers) were often further embellished with a surdécoration of this kind, especially when the cobalt blue was spoiled in the first firing or when the ground came out clouded or spotted. Interesting type, but mended. Date: era of K'ang-hsi (1662–1723). Height, 17¾ inches.

J. P. Morgan Collection, Catalogue No. 346.

No. 290. Case XI. DECORATED PORCELAIN STAND (famille verte). Low oblong shape with the narrow upturned ends, used on the desk to hold written scrolls. Early Ta Ch'ing dynasty porcelain, invested with a superb overglaze decoration in famille verte colors of the K'ang-hsi period. The top, grounded with green crackled ice pattern, includes a central foliated reserve bearing a landscape in varying shades of green and coral red, which is flanked by two other reserves with coral red dragons and fungus (ling chih). The sides are finished in green, yellow and purple scroll and anguiliform borders. Its teakwood stand is finely carved with open work to represent the bamboo, prunus and pine, or "three plant friend" motif. Date: era of K'ang-hsi (1662–1723). Length, 14 x 6 inches.

J. P. Morgan Collection, Catalogue No. 760.

No. 292. Case XIV. RARE DECORATED GOURD BOTTLE (famille verte). Graceful gourd shape with two bulbous segments ending in a short tubular neck.

Clear white Ta Ch'ing dynasty porcelain of the K'ang-hsi period and sustaining a remarkable decoration executed in translucent colors of the famille verte (juan ts'ai) variety. Displaying a light sea green frog spawn ground, filled with flowered sprays, including small red plum blossoms, chrysanthemums and yellow asters, together with butterflies in black, green and yellow. This decoration is relieved on the lower segment by four large reserves, shaped as leaves and fruit, showing the flowers of the four seasons, notably the peony, lotus, chrysanthemum and prunus, with appropriate birds. The shoulder is bordered with red and white semi-blossoms and conventionalized red and yellow prunus-like rosettes, including green leaves that are introduced in triplet forms between four white reserves, alternately shaped as pomegranate and "hand of Buddha" fruit separately containing sprays of red prunus and yellow lotus blossoms. An example no less remarkable for its wealth of detail than for its delicate rendering in translucent glazes. Date: era of K'ang-hsi (1662–1723). Height, 17 inches.

J. P. Morgan Collection, Catalogue No. 478.

No. 293. Case XIV. DECORATED YELLOW CLUB-SHAPED VASE (hung t'ung p'ing). Cylindrical contour with sloping shoulder and mortar-like attenuated neck. Early Ta Ch'ing dynasty porcelain of dense quality, invested with a broad panoramic landscape painting (the Chinese shan-shui motif), with "hills and water" rendered in san-ts'ai, or "three colors" of the seventeenth century, showing the elements of early Chinese canons for simplicity in composition and color. A picturesque mountainous scene is depicted intersected by a winding lake and slope of adjacent hills, while more lofty peaks appear in the distance amid cloud strata. Narrow passes leading to habitations show two travelers climbing the hills and admiring the prospect before them, while other figures appear below coming away from the lake and their boats. The neck displays a green ground with black bamboo motifs, below which the shoulder is bordered by a multi-colored lanceolation, whilst the upper rim flange is encircled by a "herringbone" band. Date: era of K'ang-hsi (1662–1723). Height, 17¼ inches.

J. P. Morgan Collection, Catalogue No. 805.

No. 294. Case XIV. TALL FAMILLE VERTE CLUB-SHAPED VASE (t'ung p'ing). Cylindrical contour with rounded shoulder meeting the attenuated mortar-like neck. Early Ta Ch'ing dynasty porcelain of fine hard white texture, which agreeably sustains a rare "seven color" (juan ts'ai) overglaze decoration, dominated by translucent greens (à la famille verte), peculiar to the K'ang-hsi period. The painting involves various panels in white reserve, separately displaying landscape scenes and floral motifs, posed against a stippled green ground that is further relieved by a studding of Buddhist emblems and objects in varying glazes to represent the "hundred antiques" (po-ku), together with bluish purple lizard-like dragons, which appear between the two larger white reserves. These oblong panels, with green lei-wên fretted bordering, depict rural landscapes and rice cultivation; the obverse scene shows a laborer in raincoat harrowing with an ox, whilst the reverse panel includes two men who are sowing. Each of these pictorial subjects bear poetical inscriptions ascribable to Ts'iau-p'ing, whose works were gathered and published during the reign of Emperor K'ang-hsi. The shoulder is encircled by a swastika diaper and floral medallion, whilst a dentated band and small emblems of the four scholarly accomplishments finish the neck. A ring mark appears underneath the foot. Date: era of K'ang-hsi (1662–1723). Height, 18 inches.

J. P. Morgan Collection, Catalogue No. 806.

No. 295. Case XIV. LONGEVITY CHARACTER VASE (with green body). The cylindrical so-called "club shape" (t'ung p'ing) is presented with sloping shoulder and contracted mortar-like neck. Early Ta Ch'ing dynasty porcelain of sonorous quality. Invested with a mottled jade green ground which agreeably sustains the pai shou or "hundred shou" marks of longevity. These devices are symmetrically arranged in rows one above the other, picked out with black outlining in translucent amber yellow glaze, only interrupted by a flowered chevron border, in famille verte colors, which encircles the shoulder. The upper and lower rims being uniformly finished by a green "herringbone" border and completing the simple decoration, with its implied good



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wishes for immortality. Date: era of K'ang-hsi (1662–1723). Height, 17¼ inches.

J. P. Morgan Collection, Catalogue No. 1215, Vol. II.

NOTE.—The term "hundred shou" marks or characters has no precise numerical significance, merely implying an expression for a great number in the superlative Eastern fashion.

No. 296. Case XIV. DECORATED CLUB SHAPED VASE (famille verte). Cylindrical body with sloping shoulder and mortar-like neck. Fine Ta Ch'ing dynasty porcelain, richly decorated in "seven colors" (juan ts'ai) of the famille verte palette. The body with brilliant lotus flower details covering the green brocaded ground, sustaining two large upright panels reserved in the white, that are separately embellished with pictorial landscape and figure subjects; one panel including an official on yellow-dappled horse, accompanied by attendants, while the other panel displays the mountainous realm of Taoist sages or rishi among whom may be noted T'ien-hu'ai; who exhales his spirit essence soaring in the form of a dragon. The shoulder and neck have small white panel and vignettes invested with flower and butterfly motifs, while the base is encircled by a conventional yellow and green petaled border. Without mark. Date: era of K'ang-hsi (1662–1723). Height, 18 inches.

J. P. Morgan Collection, Catalogue No. 1206, Vol. II.

No. 297. Case XII. TWO RED DECORATED PORCELAIN VASES (pair). Cylindrical forms with contracted necks; fine Ta Ch'ing dynasty porcelain of the K'ang hsi period. The ground covered with a lustrous and deep coral red tone (rouge de fer), presenting graceful leafy scrolls which involve lotus flowers in white reserve, enclosed above and below by escalloped borders with green arabesque outlines and purplish aubergine flowering, whilst the necks display rouge de fer dragon motifs against the white ground. Date: era of K'ang-hsi (1662–1723). Height, 17½ inches.

J. P. Morgan Collection, Catalogue Nos. 526–527.

No. 298. Case XII. DECORATED HUNDRED CRANE VASE (pai tien yun p'ing). Tall beaker shape with oviform body and flaring trumpet-like neck; sonor-

ous white Ta Ch'ing dynasty of the early eighteenth century. The embellishment with an imperial yellow ground presenting a multitude of white cranes with black tufts and red crests flying amid green nebulæ and cloud (to-yü) patches. A familiar Chinese art motif known as the "hundred cranes" flying among the clouds of P'eng-Lai-shan, or Mount Hōrai. The decoration is completed by a series of borders that surround the shoulder and base in kindred colors. Foot underneath bears a blue double ring mark. Height, 18 inches. Date: late K'ang-hsi (1662–1723).

J. P. Morgan Collection, Catalogue No. 812.

No. 299. Case XIV. TALL FAMILLE VERTE LION BOTTLE (juan ts'ai p'ing). Globular body with long slender neck. Fine white hard paste Ta Ch'ing porcelain, decorated in brilliant overglaze famille verte enamel colors of the seventeenth century). Four fabulous fu lions (tai-shih) are represented in playful attitudes against the white body, disporting with the brocaded ball emblems (chu) shown in ring diaper forms and tied with waving fillets. The shoulder carries an ornate brocaded border with lotus blossoms, followed by a bordering of symbolic lancet forms (ling-chih), set against the pure white cylindrical neck; the upper portion being encircled by a band of green and yellow brocading, together with hanging tasseled emblems. The base is finished by multi-colored bordering of serrated leaves. Date: era of K'ang-hsi (1662–1723). Height, 18 inches.

J. P. Morgan Collection, Catalogue No. 869.

No. 300. Case XI. DECORATED PORCELAIN JAR (famille verte). Perfect ovoidal contour with inverted aperture. Fine white Ta Ch'ing dynasty porcelain of the K'ang-hsi period with typical overglaze decoration in famille verte (juan ts'ai) colors. The bold execution, presenting a pair of pheasants in red green and black colored plumage, seen perched on rockeries, surrounded by large red and purplish-colored peony-like guelder roses, the trees, which spring up amid the green rocks, are freely spread over the surface. The reverse sides, with floral details, including a pair of flying swallows. Date: era of K'ang-hsi (1662–1723). Jar height, 19 inches. (Has teakwood cover and stand.)

J. P. Morgan Collection, Catalogue No. 550.



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No. 301. Case XIV. LARGE FAMILLE VERTE PLAQUE (juan ts'ai yao). Sonorous white Ta Ch'ing dynasty porcelain of the K'ang-hsi period, invested with a brilliant "seven color" (juan ts'ai) decoration in translucent colors of the famille verte genre. The center panel displays a Taoist divinity with a fly whisk in his hand and a sword slung across his back—presumably Lü Tung-pin, who appears borne upon varicolored cloud strata, preceded by one of his myrmidons or red demons, carrying a sleeping damsel on his back. In an open pavilion filled with books on the right stands a student in official dress holding a lighted candle in his hand as he gazes on the apparition. The full moon is represented, a golden disk, beside the two constellations of the "herdsman" and the "spinning damsel," suggestive of the reunion of lovers. (See Mayer's Chinese Reader's Manual, p. 97.) The border with floral brocade and gold has a wonderfully rich effect, alternately studded with white and red lotus blossoms broken by foliated panels that enclose dainty pictures of birds, butterflies and grasshoppers. The reverse panel bears a blue "artemisia leaf" mark. Date: era of K'ang-hsi (1662–1723). Diameter, 21 inches.

J. P. Morgan Collection, Catalogue No. 1, Case G.

No. 302. Case XIV. LARGE FAMILLE VERTE PLAQUE (with seven borders). Shallow circular form; fine white Ta Ch'ing dynasty porcelain of the K'ang-hsi period, with overglaze decoration in "seven colors" (juan ts'ai) of the famille verte palette. The center panel is painted with the figure of a literary woman who, surrounded by her pets, is seated on a round porcelain garden stool, occupied in reading a book to her boy. Two seals of the artist are attached to this panel. The varied borders, in fret and scrolling flowered forms, include a wide outer band in reciprocal escalloped design with black outlining, involving butterfly emblems and lotus flower details. Date: era of K'ang-hsi (1662–1723). Diameter, 21 inches.

J. P. Morgan Collection, Catalogue No. 827.

No. 303. Case XII. LARGE FAMILLE VERTE ARROW VASE (chien tung). Slender hexagonal shape

with its original porcelain open paneled pedestal. Early Ta Ch'ing dynasty porcelain of fine hard texture, invested with an overglaze decoration in "seven colors" (juan ts'ai) of the famille verte variety. The shaft itself presenting two lizard-like young dragons (shih-lung) freely modeled in salient relief on the sides, holding clumps of fungus (ling-chih) in their mouths, glazed in pale turquoise blue. The six vertical sides, with rich flowered brocading including circular medallions in white reserve that depict miniature figure subjects from Taoist mythology and fabled literary history; others displaying blossoms and birds, while three upper medallions bear poetical inscriptions with fanciful seals attached. The lower six segments or panels contain the eight Taoist genii (pa hsien) immortals, displayed in groups of two and singly, which are seen through corresponding openings in the ornately decorated "seven color" pedestal. Rare example. Date: era of K'ang-hsi (1662–1723). Height, 30 inches (with stand).

J. P. Morgan Collection, Catalogue No. 2, Case D.

No. 304. Case XII. DECORATED FAMILLE VERTE VASE (hai t'ang p'ing). Slender quadrifoil shape (Chinese, hai t'ang with oviform contour and lobed neck, sustaining white unglazed handles (in biscuit state). Early Ta Ch'ing dynasty porcelain of fine white texture, painted with typical translucent enamel colors of the famille verte genre and period. The "seven color" (juan ts'ai) decoration on white ground, including eight panels posed in two rows and between the four vertical ribbings, the upper series displaying landscape subjects alternately with allegorical peony flower and pheasant motifs, whilst the four lower panels with landscape views include the fabulous ch'i-lin or supernatural animals. These pictorial scenes are uniformly bordered against the white body and the corners of their intersections studded with yellow and red blossom-like rosettes. The shoulder is surrounded by a brocaded border involving vignettes with grotesque ch'i-lin and dragon details, and the neck sustains art objects of the po ku or so-called "hundred antiques" of the successful mandarin. The decoration is completed with red-flowered and green diapering beneath the upper rim and the brocaded band at the



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base. The foot underneath is in heavy biscuit state and without mark. Date: era of K'ang-hsi (1662–1723). Height, 24¼ inches.

J. P. Morgan Collection, Catalogue No. 1249, Vol. II.

No. 305. Case XIV. TALL SQUARE BLACK HAWTHORN VASE (famille noir). Rectangular form, tapering downward from the slightly curving shoulder and with small tubular neck. Dense white textured porcelain, of the K'ang-hsi period, invested with a characteristic black enameled ground. The four sides are embellished with favorite (ssu chi-hua) flowering plants of the four seasons rendered in varied tints and growing amid rugged masses of moss green rocks against the contrasting black body color. Each vertical panel presenting a special blossom symbolical of its season; the peony (mu-tan) for Spring; lotus (lien-hua) for Summer; the chrysanthemum (chü-hua) for Autumn and the white plum (mei hua) blossom for Winter. The neck and four corners are finished by sprays of yellow lotus blossoms, white cranes and emblematic ling-chih. Has an apocryphal mark: Ta Ming Ch'êng hua nien chih, "Made in the reign of Ch'êng hua, of the great Ming dynasty." Date: era of K'ang-hsi (1662–1723). Height, 20 inches.

J. P. Morgan Collection, Catalogue No. 790-A.

No. 307. Case XI. TWO STATELY DECORATED CLUB-SHAPED VASES (tai t'ing p'ing). Tall cylindrical bodies with receding shoulder and everted neck. Early Ta Ch'ing dynasty porcelain of the K'ang-hsi period, with overglaze decoration in coral red (rouge de fer) including a modicum of yellow, green and black on the white ground; uniquely rendered without blue details or outlining. Large panels are presented on each vase depicting domestic garden scenes, with varied groups of tall literary and other Manchus ladies, surrounded by their children, plants, fish jars and art objects, indicating culture and certain rank. The accessories include balustrades, palm trees and cloud strata, while playing boys are introduced on the neck, and brocaded bordering on the shoulders, painted in kindred colors on the white ground. The panels underneath these vases bear blue double ring marks. Date: era of K'ang-hsi (1662–1723). Height, 27½ inches.

J. P. Morgan Collection, Catalogue Nos. 440 and 447.

No. 308. Case XI. LARGE DECORATED PORCELAIN VASE (famille verte). Typical tall Chinese beaker shape with uniform body and contracted flaring neck. Fine Ta Ch'ing dynasty porcelain of the K'ang-hsi period, sustaining an elaborate decoration in the "seven colors" (juan ts'ai) of the famille verte palette. The "frog-spawn" ground with butterflies including ten reserves of varied shapes depicting fabulous animals, birds, flowers and emblems, in brilliant enamel colors of its period. Date: era of K'ang-hsi (1662–1723). Height, 25 inches. (Repaired on the neck.)

J. P. Morgan Collection, Catalogue No. 534.

No. 309. Case XII. TWO DECORATED PORCELAIN PALACE JARS (famille verte). Broad oviform shapes, with high curved shoulders and short cylindrical necks. Dense white Ta Ch'ing dynasty porcelain of the K'ang-hsi period, decorated in translucent overglaze colors of the "famille verte" palette (termed juan ts'ai or "seven colors" by the Chinese). These jars uniformly sustain historical palace scenes and ceremonial figure subjects, painted with much delicacy and in accord with traditions of the Sung and Ming schools, whilst traits of the figures are shown with sufficient chiaroscuro to reproduce the mould of features. The kung-shih or palace decoration, with brocaded green background, involving objects of art that serve as emblems of officialdom, and the background for the several large panels with diverse pictorial subjects show precision in rendering and typical colors. Remarkable panels on the obverse and reverse sides depicting audiences with the emperor and empress, who are receiving tributes from ministers, or conferring presents upon high officials. The interiors are shown with that curious license of the older Chinese schools referred to above. Other panels with stately scenes display varied imperial household assemblages, while the accessories include garden views with balustrades and trees. A Taoist Rishi, or scholar, holding a scroll is shown on one panel in company with Shou Lao, the God of Longevity. Still another panel shows a group of young ladies of the court playing musical instruments while one of their number is dancing. About sixty figures are represented on each jar, the number including men, women and



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youthful attendants, or boys, too numerous for a more extended description. A bordering of foliated panels surrounds the base, including flowering plants, like the peony, the lotus, sunflower, the carnation and the cockscomb, while the shoulder above sustains a narrow border with plum blossoms and a crackled ice pattern, suggesting the symbolic spring motif. Another wide border encircles the neck with chrysanthemums, floral sprays and butterflies, completing the typical decoration. (One jar has been repaired.) Date: era of K'ang-hsi (1662–1723). Height, 19½ inches. Acquired from the Yamanaka Collection.

NOTE.—The jars are fitted with mandarin hat-formed covers of teakwood, also with teakwood stands; all of which are of later date.

No. 310. Case XI. LARGE DECORATED PORCELAIN VASE (famille verte). Typical tall Chinese beaker shape with wide flaring neck. Fine Ta Ch'ing dynasty porcelain of the K'ang-hsi period, decorated in translucent enamels of the famille verte ("seven color") variety with ceremonial court and Taoist figure subjects. The lower section on the vase presenting a stately room filled with varied accessories and personages in court attire, including a bearded ruler or emperor of an early dynasty, clothed in purplish blue and seated on an enthroned chair, surrounded by numerous dignitaries of his court; to the left sits his empress with her attendants, whilst two ministers or envoys are being received. A table is posed in the background holding books, beyond which appears a landscape view seen through a window, with lake and rockeries. The neck displaying another scene with landscape and figure subject, picturing a high official or governor, who received or has dispatched the two envoys shown on the lower panel; the accessories including a palm tree and rocks. The shoulder is surrounded by a green brocaded border with four white vignettes, which enclose objects that represent the so-called "liberal arts," notably the scholar's lyre, books, chessboard and scroll painting. Date: era of K'ang-hsi. Height, 28¼ inches.

J. P. Morgan Collection, Catalogue No. 441.

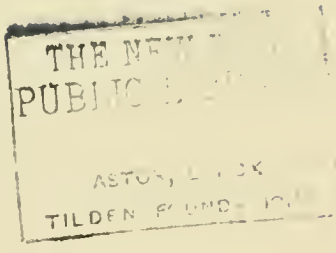
No. 311. Case XI. LARGE FAMILLE VERTE VASE (juan ts'ai yao). Tall beaker shape with flaring neck and slightly spreading base. Hard paste Ta Ch'ing dynasty porcelain of the K'ang-hsi period, with a so-called "seven color" (juan ts'ai) overglaze decoration that presents a legendary battle scene taken from one of the semi-historical Chinese romances like the "Shui-hu ch'uan." One of the warriors carries a banner on the heights emblazoned with the character San ch'üan, indicating the commander-in-chief of the imperial army, whose men are attacking the pirates and outlaws in the hills. The shoulder is encircled by a green brocaded border, involving emblems of the "four accomplishments" that appear in white reserves, whilst the neck sustains the Taoist triad (Fuh, Luh and Shou) or "Star Gods" of happiness, rank and longevity with their youthful attendants. The first figure bears a banner inscribed with gilt characters reading, T'ien-kuan-tz'u-fu," "The celestial official who bestows happiness." The accessories of rocks and trees complete the colored decoration. (Neck repaired.) Date: era of K'ang-hsi (1662–1723). Height, 30 inches.
J. P. Morgan Collection, Catalogue No. 473.

No. 312. Case XIV. TALL GREEN SYMBOL VASE (Kuan Fu p'ing). Slender baluster form with short everted neck and spreading base. Dense Ta Ming dynasty porcelain of the early seventeenth century. The embellishment with dark green ground presenting concentric black scrolls interrupted by varied light colored Buddhistic symbolical devices, including the representation of horses and cloud patches or nebulæ. Other details represent emblems of good augury (pa-chi-hsiang) and those of the "Universal Sovereign," or Tchakravarttî (known as ch'i-pao), indicating an object intended as an honorary gift to a high military officer. Has a biscuit foot, without mark. Date: border line of the Ta Ming and Ta Ch'ing dynasties. Height, 21½ inches.
J. P. Morgan Collection, Catalogue No. 1524, Vol. II.

No. 313. Case XIV. DECORATED PORCELAIN CUP (wu ts'ai yao). Deep shape; dense Ta Ming porcelain of the sixteenth century, invested with rare "five color" (wu ts'ai) decoration, which includes a manganese



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ground of aubergine purple tone in combination with green and yellow chrysanthemum plants and young bamboo shoots, growing close to rocks that appear in white reserve, together with small yellow butterflies and insects. The foot underneath bears a deep blue six character mark, reading: "Made in the reign of Chia Ch'ing of the Great Ming dynasty." Date: era of Chia Ch'ing (1522–1567). Height, 3½ inches.

J. P. Morgan Collection, Catalogue No. 837.

No. 314. Case XIV. DECORATED MING TEA BOWL (ch'a-wan). Deep form; dense white Ta Ming dynasty porcelain of the sixteenth century. The outside of the bowl is covered with a deep yellow glaze, with a decoration in brownish red of intensely luminous tone (derived from oxide of iron) lightly brushed over the yellow ground. The decoration consists of an outdoor procession of four boys, carrying vases and flowers around the sides of the cup, with the addition of a scroll of foliage encircling the rim. The interior painted in the deep full blue of the period, with a medallion containing a five-clawed imperial dragon inside, and the six character mark Ta Ming Chia-ch'ing nien chih underneath. A rare and interesting relic of the Ming dynasty. Date: Chia-ch'ing (1522–1567). Height, 3½ inches. Diameter, 4¼ inches.

J. P. Morgan Collection, Catalogue No. 610.

No. 315. Case IX. DECORATED MANGANESE PURPLE VASE (kuang yao p'ing). *Slender quadrilateral shape with oviform contour and everted neck, sustaining two angular turquoise blue glazed handles.

* The examples of this class are glazed on the biscuit before the colors where fixed by a second firing, and generally the biscuit shows through the glaze here and there in various ways, according to thicknesses of such glazing, whether by accident or intention, also owing to the disintegration of the glaze itself or prevailing conditions of usage; but generally the paste shows in such objects to have less kaolin in its composition than the later porcelains.

The embellishments, which are modelled in low relief, perforated or engraved, afford outlines for the different enamel colors, among which may be particularly noted a deep lapis blue shading into purple or violet, a manganese color resembling the color of plum skin or aubergine, the amber yellow, and a turquoise color, all varying with epochs of production and appearing also on exterior embellishments.

Dense kaolinic porcelain paste of the Ta Ming dynasty. Invested with a purplish aubergine (manganese) glaze that is relieved on the obverse and reverse sides with céladon characters of "Happiness" and "Rank," together with plum tree emblems in turquoise, whilst the alternate sides sustain other and taller plum-tree motifs, picked out in similar turquoise blue and white tones; fine quality and minutely crackled. Yüan Kuang Yao type. Date: early Ta Ming, (1368–1644). Height, 12½ inches.

J. P. Morgan Collection, Catalogue No. 1122, Vol. II.

No. 316. Case IX. RETICULATED TURQUOISE AND MANGANESE GLAZED VASE. Biberon (mei p'ing) shape with rounded shoulder and small apertured neck. Dense kaolinic Ta Ming porcelain partly showing the white body midst light turquoise blue, and aubergine (manganese) purple glazes. The open work outer shell presenting figures amid waves, foliage and cloud forms; picked out in turquoise blue, showing white reserves together with a modicum of amber yellow and aubergine tones, whilst the shoulder sustains a scrolled floral border and the base a fanciful gadroon finish. Yüan tzŭ type. Date: early Ta Ming dynasty (1368–1644). Height, 12½ inches.

J. P. Morgan Collection, Catalogue No. 1128, Vol. II.

No. 317. Case IX. RETICULATED MANGANESE AND TURQUOISE BLUE VASE (mei p'ing). Biberon (mei p'ing)* shape with rounded shoulder and small apertured neck; dense kaolinic Ta Ming porcelain glazed in aubergine and turquoise blue with a modicum of white reserves. The open work outer shell showing figures and scroll motifs moulded in the paste and coated in turquoise blue. A border of lotus flower details encircle the shoulder, picked out in aubergine purple and amber yellow, while the base is surrounded by a fanciful gadroon border. Yüan tzŭ type. Date: early Ta Ming (1368–1644). Height, 11 inches.

J. P. Morgan Collection, Catalogue No. 1127, Vol. II.

* The above shape has been termed" gallipot" and "inverted pear" shape by different writers, but the Chinese name is mei p'ing.



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No. 318. Case IX. BLUE PORCELAIN GROTTO SHRINE (with pedestal). Fashioned to resemble a rocky grotto with rounded cave-like opening, supported on a quadrangular pedestal in conventional design. Early Ta Ming dynasty porcelain glazed with a combination of deep sapphire and turquoise blue, used in solid masses on the exterior. The interior displays two figures of hermits turquoise and white. On the reverse side appears Shou Lao, the god of longevity, modeled in seated form and glazed in white and yellow. The porcelain pedestal is glazed in deep sapphire blue and ornamented with grotesque tiger mask in turquoise blue. Yüan Kuang yao type. Date: Ta Ming dynasty (1368–1644). Height, 16¼ inches. Width, 7 inches.

J. P. Morgan Collection, Catalogue No. 1136.

No. 319. Case IX. DECORATED LOTUS FLOWER VASE (hua p'ing). Compressed bottle shape with cylindrical neck. Dense Ta Ming dynasty porcelain of the sixteenth century, covered with a brilliant lapis blue ground, presenting lotus plants growing in shallow water, that have attracted three white egrets. The incised designs with defining lines (like cloisons) partly reserved in the white and partly picked out in turquoise blue and translucent amber yellow, under the pellucid glazing. Yüan Kuang yao type. Date: Ta Ming dynasty (1368–1644). Height, 18 inches.

J. P. Morgan Collection, Catalogue No. 1525.

No. 320. Case X. LARGE DECORATED FISH JAR (yü-kang; Chia Ch'ing wu ts'ai yao). Globular form with short neck rounded off by a thick lip. Dense white Ta Ming dynasty porcelain of sonorous quality, invested with typical overglaze decoration in "five colors" (wu ts'ai) of the sixteenth century, including deep underglaze blue. The body, in representation of water with varied aquatic (chiao-hua) plants and marine life, displaying four large red carp or Chinese li and four small red gold fish (cyprinus auratus) of the li species, swimming and curling in various attitudes, amidst sprays of blossoms and petals that appear to float on the surface near the shoulder. The upper border in ornate radial petal forms involving deep underglaze Mohammedan (hui-

ching) blue overglaze red and yellow (peculiar to its provenance), whilst the base shows a serrated leaf bordering outlined in like deep underglaze cobalt blue. The white foot underneath bears the full nien hao mark (in six characters) of the Ta Ming dynasty written in blue: "Made in the reign of Chia Ching" (1522–1567). Height, 13¾ inches. Diameter, 16 inches.

J. P. Morgan Collection, Catalogue No. 1138, Vol. II.

No. 321. Case X. LARGE DECORATED FISH JAR (yü-kang; Chia Ch'ing wu ts'ai yao). Globular form with short neck rounded off by a thick lip. Dense white Ta Ming dynasty porcelain of sonorous quality invested with typical overglaze decoration in "five colors" (wu ts'ai) of the sixteenth century, including deep underglaze cobalt blue. The body, in representation of water with varied aquatic (chiao-hua) plants and marine life, displaying four large red carp or Chinese li and four small red gold fish (cyprinus auratus) of the li species, swimming and curling in various attitudes amid sprays of blossoms and petals that appear to float on the surface. The shoulder border, in ornate radial forms of petals involving overglaze red and yellow flowering, is dominated by deep Mohammedan (hui-ching) cobalt blue, peculiar to its provenance, whilst the base shows a serrated leaf bordering outlined in deep cobalt blue. The foot underneath bears the full nien-hao mark (in six characters) of the Ta Ming dynasty, written in blue "Made in the reign of Chia Ch'ing" (1522–1567). Height, 13¾ inches. Diameter, 16 inches.

J. P. Morgan Collection, Catalogue No. 1139, Vol. II.

No. 322. Case XIII. DECORATED IMPERIAL YELLOW FLOWER VASE (ku-p'ing). Beaker shape with flaring neck and spreading foot, fashioned after an ancient bronze (tsun) vase, including the small vertical ridges on the sides. Dense white porcelain made early in the seventeenth century and near the close of the Ming dynasty, decorated in two colors, including the translucent amber yellow ground. The bulbous middle segment displaying an aubergine purple colored landscape and figure subject, while the flaring neck and base uniformly sustain floral details with insects painted in the same

manganese (aubergine) medium under the glaze. The foot underneath bears a six character mark within a double ring, reading: "Made in the reign of Wan-li of the Great Ming dynasty." Date: era of Wan-li (1573–1620). Height, 10¾ inches.

J. P. Morgan Collection, Catalogue No. 10, Case F.

No. 323. Case X. UNIQUE PORCELAIN GOURD VASE (wu ts'ai yao). Quasi gourd shape, with quadrangular lower segment and small apertured neck. Dense white Ta Ming dynasty porcelain of the Wan-li period, decorated in "five colors" (wuts'ai) peculiar to its provenance, including a dark underglaze cobalt blue and a modicum of red, green and yellow. The well covered design presenting multitudinous small blue birds, flying or flocking on every side, amid green foliage. This vase, owing to the extraordinary number of birds in its decoration, has been designated as the "bird vase" or "thousand bird vase." The decoration is completed by lanceolated "scepter head" borders at the neck and on the shoulder. The panel underneath the foot is glazed in emerald green. Date: era of Wan-li (1573–1620). Height, 17¼ inches.

J. P. Morgan Collection, Catalogue No. 1163, Vol. II.

No. 324. Case IX. TWO TALL MING PORCELAIN VASES (wu ts'ai yao). Slender beaker shapes with long flaring necks and spreading bases. Fine Ta Ming dynasty porcelain of the early seventeenth century, invested with a five color (wu ts'ai) decoration on white ground. Presenting pomegranate fruit and blooming morning glories amid vines, rendered in varied colors of the Wan-li period on the two lower sections. The long trumpet-shaped neck depicting the eight genii (Pa Hsien) or immortals of the Taoist cult, assembled to meet Shou Lao, the god of longevity, who appears above riding on the back of his white stork, painted in rouge de fer (coral red), yellow, green and underglaze blue, white forming the fifth color. Date: late Wan-li (1573–1620). Height, 20¼ inches.

J. P. Morgan Collection, Catalogue Nos. 1159 and 1160.

No. 325. Case IX. TALL IMPERIAL WAN-LI PORCELAIN VASE (wu ts'ai p'ing). Unique slender

Ming shape, with bulbous center and everted cup-shaped neck. Dense white Ta Ming porcelain of the Wan-li period, with typical five color (wu ts'ai) decoration including a dark blue six character nien hao mark of its period, appearing on exterior side of everted upper rim. The bulbous center segment presenting a phoenix bird and peony flower motif, above which appear green and red dragons, while the lower section sustains aquatic flowers. The base is surrounded by waves and pointed rocks, an allusion to the dragon gate or difficult examinations to be passed at Hanlin Academy. Has massive biscuit foot. Date: era of Wan-li (1573–1620). Height, 28¼ inches.

J. P. Morgan Collection, Catalogue No. 1158.

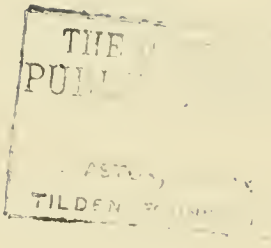
No. 326. Case X. LARGE MING LOTUS FLOWER VASE (lien hua p'ing; Chia Ch'ing wu ts'ai yao). Tall baluster shape, tapering downward from the rounded shoulder, and with short tubular neck. Dense white Ta Ming porcelain of sonorous heavy quality, showing network of po sui crackle. The vigorous "five color" (wu ts'ai) decoration on the white ground, dominated by deep overglaze coral red (rouge de fer) tones depicting large red nelumbium lotus flowers with seed pods and green peltate leafage, growing in shallow water surrounded by gold and silver fish, crustaceans and aquatic (chiao-hua) plants. The tubular neck sustains archaic characters of hieratic Buddhistic meaning and obviously in connection with the lotus flowers. The base is surrounded by a fanciful red and blue lotus flower border in conventionalized design. Has thick biscuit foot peculiar to early Ming porcelains. Date: era of Chia Ch'ing (1522–67). Height, 29½ inches.

J. P. Morgan Collection, Catalogue No. 1137, Vol. II.

No. 327. Case IX. IMPERIAL MING PORCELAIN VASE (Wan-li wu ts'ai yao). Tall beaker shape with everted neck, sustaining two red chimaera head handles, and vertical projecting serrated ridges. Dense white Ta Ming porcelain of the Wan-li period, with a characteristic "five color" (wu ts'ai) decoration; produced by the imperial factory. The details of design including a combination of ascending five-clawed dragons



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(lung) and descending phoenix birds (fêng-huang) painted in overglaze colors midst floral details (peony and chrysanthemum flowers) on the white body. These designated imperial devices (dragons and phoenix birds) it may be noted, are emblems of the emperor and empress, and used therefore only on palace objects, or as imperial gifts. The five colors (wu ts'ai) are blue, green, red, yellow, and black; the first color (cobalt) is painted under the first glazing in outline, while the others in the nature of enamels are painted on over the glaze and fixed by a second (low mufflé) firing, including the black defining lines of the designs. The decoration is completed by divers borderings in floral and ribbon meanders; wave crest motifs finish the base, whilst the upper rim border shows a kaleidoscopical pattern of lancet forms. The white vertical flanges are simply decorated in running green vines with leafy sprays and red blossoms. An oblong panel beneath the rim border displays the Ming mark with six characters reading: Ta Ming Wan-li nien chih, "Made in the reign of Wan-li of the Great Ming dynasty." Date: era of Wan-li (1573–1620). Height, 34½ inches.

J. P. Morgan Collection, Catalogue No. 507.

No. 328. Case IX. DECORATED IMPERIAL MING PORCELAIN VASE. Tall beaker shape with everted trumpet-like neck, two chimaera head handles, and vertical serrated flanges on the lower segments. Matching the preceding example in form and colored decoration, dominated by green. (Wan-li wu ts'ai yao.) Date: era of Wan-li (1573–1620). Height, 34½ inches.

J. P. Morgan Collection, Catalogue No. 508.

NOTE.—The preceding two pieces show evidence of having been turned on the wheel and fashioned in three separate sections and jointed by the potter under the thick fluescent glaze, which Chinese ceramic records of the Ming dynasty show required at least seven days for the first firing.

No. 329. Wall Case. LARGE BLUE AND RED FLOWERED VASE (tai hua p'ing). Tall oviform body, tapering downward to the base and with flaring cornet neck, sustaining two blue ascending dragon handles. Dense white Ta Ming dynasty porcelain, with lustrous dark "Mohammedan" or hui ching blue underglaze

decoration broadly rendered, including deep copper red details. The body displaying scrolled underglaze red stems that hang downward from the shoulder and are filled with blue foliage, carrying varied polypetalous flowers, like the peony, while other red-pistiled blossoms appear in conventional forms to represent the aster and wild prunus. The shoulder sustains a bordering of blue and red gadrooning, followed by a narrow band in floral details; whilst the neck, encircled by a blue and red serrated leaf palmation, is enriched by red plum tree motifs with pale yellow buds. The base is surrounded by a fanciful blue and white ju-i headed lanceolation. Has a characteristic thick biscuit foot of the Ta Ming dynasty. Date: era of Wan-li (1573–1620). Height, 38½ inches.

J. P. Morgan Collection, Catalogue No. 1186, Vol. II.

No. 330. MAJESTICAL YÜAN POTTERY PLANT JAR (Kuang-yao). Wide apertured oviform shape with thick rounded upper rim. Massive Kuang-yao pottery of the Yüan dynasty. The exterior body is coated in a dark clouded manganese purple glaze, while the rim shows a turquoise blue color with mottling. The embellishment, which is moulded in slight relief, presenting lotus plants growing in shallow water (as indicated by a green wave pattern at the base), variously glazed in lapis and turquoise blue together with dashes of white. The design including leafage and lotus seed pods, together with flying birds. Date: Yüan dynasty (1280–1368). Height, 25½ inches. Diameter, 38 inches.

J. P. Morgan Collection, Catalogue No. 1114, Vol. I.

No. 331. COLOSSAL MONOCHROME MYRTLE GREEN PLANT JAR. Large round shape with straight flaring sides that expand to the wide apertured and thick upper rim. Dense Ta Ming pottery of the fourteenth or fifteenth century. The exterior is coated with a mottled myrtle green (ta-lu) colored glaze, its clouding including tones of the gros vert (kua-pi-lu) or cucumber green. Date: Ta Ming dynasty (1368–1644). Height, 28 inches. Diameter, 38 inches.

J. P. Morgan Collection, Catalogue No. 1512, Vol. II.

No. 332. MAJESTICAL YÜAN POTTERY PLANT JAR (Kuang-yao). Wide apertured oviform shape with



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thick rounded upper rim. Massive Kuang yao pottery of the Yüan dynasty. The exterior with malachite green ground is embellished with lotus and iris plants, bearing large blossoms and leafage; details of design are slightly raised and picked out in purple and turquoise blue, tinged with white, yellow and mauve tones. A wave pattern surrounds the base to represent a pond, picked out in kindred colors. Flying birds and butterflies are introduced above the lotus flowers under the purple rim. Date: Yüan dynasty (1280–1368). Height, 25½ inches. Diameter, 38 inches.

J. P. Morgan Collection, Catalogue No. 1521, Vol. II.

No. 333. COLOSSAL IMPERIAL POTTERY PLANT JAR (Kuan-yao). Wide apertured oviform shape with short collared neck and thick rim. Rare Kuan-yao or "imperial ware" of the Southern Sung that was followed (in A. D. 1280) by the Yüan or Mongol dynasty. The jar was obviously made for one of the imperial palaces in its time, and is probably a unique example of its size extant today. A soft creamy white glaze covers the exterior surface, upon which appear two imperial yellow dragons with five claws and incised outline, pursuing the flaming pearl of effulgence. The bold decoration in golden yellow tone is concluded by conventionalized lotus flower palmations that encircle the base and shoulder, outlined uniformly in escalloped forms against the soft white toned glaze. Date: probably thirteenth century. Height, 28 inches. Diameter, 37½ inches.

J. P. Morgan Collection, Catalogue No. 1115, Vol. I.

No. 334. Wall Case. LARGE TZ'U CHOU VASE. Of ovoidal form, with low cylindrical neck and flat foot. Hard red stoneware covered with white slip and a thin transparent glaze, decorated in black and aubergine. The main design is a broad band containing three medallions of unequal size, each presenting a scene from Chinese history or mythology. About the base run three bands of geometrical ornamentation, while the shoulder and neck bear conventionalized floral designs. The inside is decorated with overlapping series of concentric circles. Sung dynasty (960–1280).

No. 335. GLAZED EARTHENWARE WALL PLAQUE. In three colors, turquoise blue, ivory and aubergine, with minute crackle in the glaze. Depicts in high relief a bearded figure clad in a long robe and mounted upon a galloping barebacked horse. Rough but vigorous workmanship. Date: Ming dynasty (1368–1644). Both this and the following are very unusual pieces.

No. 336. GLAZED EARTHENWARE WALL PLAQUE. In three colors, turquoise blue, pale yellow and aubergine, with minute crackle in some portions of the glaze. Depicts in high relief a horse and two-wheeled cart, in which are two standing figures beneath an umbrella shaped canopy, apparently of straw. Above and to the right is a conventionalized representation of a city wall with bastion. Date: Ming dynasty (1368–1644).

GROUP OF POLYCHROME GLAZED MING POTTERY

No. 337. Case XXXIII. SEATED FIGURE ON BENCH. Warm buff stoneware. The hands are concealed in the capacious sleeves, and the face is gilded, while the long robes are covered with violet ahd turquoise blue and cream colored glazes. Date: Ming dynasty (1368–1644).

No. 338. Case XXXIII. STANDING FIGURE. Buff stoneware with ivory and deep violet and turquoise blue glazes on drapery. The hands are concealed in the sleeves, and on the head is an ancient court headdress. Date: Ming dynasty (1368–1644).

No. 339. Case XXXIII. STANDING FIGURE. Grayish buff stoneware with green, deep violet, and ivory glazes. The figure wears a long robe, and has the hair done up in ancient fashion in two knots, while the feet are bare. About the shoulders and waist are festoons of leaves, and in the right hand is a basket of fruit. Date: Ming dynasty (1368–1644).

No. 340. Case XXXIII. LARGE DECORATED WINE JAR. Of buff stoneware with carved ebony stand and cover; the latter with a knob of steatite carved in shape of an elephant. Deep violet blue ground glaze, with biscuit showing through in thin places, thus giving slightly mottled appearance. Engraved and moulded ornamentation; about the neck, shoulder, and foot conventional cloud and scroll design; around middle, Taoist figures with clouds, mountains and pine trees, in turquoise blue, amber and buff. Date: Ming dynasty (1368–1644).

No. 341. Case XXXIII. LARGE DECORATED WINE JAR. Of buff stoneware with carved ebony stand and cover; latter with knob of rose crystal in form of k'ilin. Ground glaze a deep rich violet, bearing engraved and moulded ornamentation of sages, cranes, pine trees, and clouds, with emblematic designs around shoulder. Apparently made in two sections, an upper and a lower, which were joined together in firing. Date: Ming dynasty (1368–1644).

No. 342. Case XXXIII. LARGE DECORATED WINE JAR. Of buff stoneware with cover of same and stand of carved ebony. Ground glaze a fine turquoise blue with engraved and moulded design in buff, amber and aubergine, displaying flowers, insects and birds around body, and band of sea waves around foot; cover bears a naturalistic floral ornamentation. Date: Ming dynasty (1368–1644).

GROUP OF EARLY PORCELAINS

No. 343. Case XXXIII. HONAN TEMMOKU DINNER BOWL. Coarse porcellanous buff body with dark and golden brown glaze streaked and mottled with tea dust green; unglazed foot and silver rim. Date: Sung dynasty (960–1280).

No. 344. Case XXXIII. CHUN YAO BULB BOWL. Of quatrefoil form with indented convex edge and covered with clear opalescent glaze thickest on lower portions, where it is of a fine aubergine color shot with

crimson and dark blue spots. Sides of the interior of a frothy bluish gray, and the rim and patches on the bottom, where the glaze is thinnest, of a dark olive green. Date: Sung dynasty (960–1280).

No. 345. Case XXXIII. TING YAO VASE. With short neck, wide, slightly flaring mouth, and cut base. Ivory white glaze over an incised lotus design, and slight crackle on the shoulder. Date: Sung dynasty (960–1280).

No. 346. Case XXXIII. SMALL CHUN YAO JAR. Of globular (pomegranate) shape, with short neck and slightly everted rim, with two loop handles for suspension on shoulder. Covered with a thick frothy blue glaze, mottled with crimson shot with fine purple streaks; deep olive green where glaze is thin. Date: Yüan dynasty (1280–1368).

No. 347. Case XXXIII. WHITE POTTERY VASE. Of globular shape with short neck, wide mouth, and everted rim. Hard white ware with greenish white glaze. Date: T'ang dynasty (618–907).

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EARLY CHINESE SCULPTURE

No. 1. CHINESE POTTERY STATUE OF A LO-HAN OR DISCIPLE OF BUDDHA. Over life-size. Glazed in a white inner and green outer robe, the latter with pendent sleeves, and over the left shoulder the characteristic yellow scarf of the Buddhist priesthood. The head is shaved and the area denuded of hair is represented by green tinting, with which also the edges of the eyelids are touched, to suggest the lashes. The lips are uncolored. The brown incrustation upon the breast, hands and elsewhere was deposited upon the glaze during the long period through which the statue was buried. The somewhat stern and set expression of the face is indicative of the intense earnestness with which the Lo-han has applied himself to the salvation of the lost. As the special attributes are wanting, it is difficult to say which one of the eighteen Lo-hans is here represented. (For a fuller account of this remarkable statue and of the interesting details connected with its finding, see THE MUSEUM JOURNAL for September, 1914.) Found recently in a cave in northern China, where it had lain concealed for centuries. Date: T'ang dynasty (618–907 A. D.).

No. 2. STONE PEDESTAL FOR STATUE. Discovered in the province of Chihli. Lower portion square; carved above in form of an inverted lotus thalamus, which formerly supported a statue of Maitreya, the Buddhist Messiah. On the reverse is an inscription giving the time and circumstances of its dedication. The three remaining faces bear low reliefs. That on the obverse represents two mythical lions guarding an incense urn or sacrificial cup upheld by a female figure meant apparently for Sthāvarā, the goddess of earth. At the two sides are shown the dedicatory procession, with the donor and his wife, attendants with umbrella and banner screens, a richly caparisoned horse, and a canopied ox-cart. The inscription enables us to date this work in the year A. D. 524 (Great Wei dynasty). For a fuller description of this interesting monument see Bushell's "Chinese Art," Vol. II, pp. 36, 37.

No. 3. TERRA COTTA. Such figures are occasionally found among the furnishings of the tombs of the period. Date: T'ang dynasty (618–907 A. D.).

No. 4. GROUP OF TERRA COTTA FIGURINES. Found in a tomb in the province of Ho-nan. Date: T'ang dynasty (618–907 A. D.).

No. 4 A. GROUP OF TERRA COTTA FIGURINES. Found in a tomb in the province of Ho-nan. Date: Ming dynasty (1368–1644).

No. 5. POTTERY MORTUARY HORSE. A strongly modeled, thick set cob-like animal with saddle and tasseled accoutrements, standing ready for his mount. Long mane and docked tail; light terra cotta toned pottery, coated with red pigment on saddle and white saddle cloth; entire figure showing slight incrustations from burial. Date: T'ang dynasty (618–907 A. D.). Height, 19½ inches.

No. 6. ANOTHER POTTERY MORTUARY HORSE. A strongly modeled, thick set cob-like animal with saddle, standing ready for his mount. Long mane and docked tail; terra cotta tone pottery, glazed in mottled tortoise shell yellow and buff, with green tasseled accoutrements and unglazed saddle. Date: T'ang dynasty (618–907 A. D.). Height, 19½ inches.

The following three figures are believed to have come from the Nan-Hsien Tung temple, in Ho-nan province; long in ruins, inaccessible since the Sung dynasty. The original bases or pedestals were hewn directly in the mountain itself.

No. 7. FIGURE OF A BUDDHIST PRIEST. Life-size; sculptured in a very hard stone, subsequently colored and darkened from age, in mottled tones of brown and dark red, including slight traces of green and blue pigments. The figure, with plain head covering and long priestly robes, holds a jewel-like lotus bulb (pâtra), the Holy Grail of the Buddhist faith, in his hands. Date: T'ang dynasty (618–907 A. D.). Height, 5 feet 6 inches.



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No. 8. COMPANION STONE STATUE. Over life-size; representing a Bôdhisattva, adorned in long flowing robes, wearing a tiara and a string of beads. Sculptured in very hard stone and colored in a style similar to the preceding statue. Date: T'ang dynasty (618–907 A. D.). Height, 6 feet 4 inches.

No. 9. COMPANION STONE STATUE. Over life-size, representing a richly adorned Bôdhisattva; flowing attire with tiara and string of beads, colored similar to the preceding. Date: T'ang dynasty (618–907 A. D.). Height, 6 feet 2 inches.

No. 10. LARGE CHINESE STONE BÔDHISAT STATUE. Heroic size; representing Kuan-yin, the compassionate Bôdhisattva in graceful flowing robes of ceremony, with jeweled headdress, bearing an image of Buddha Amitabha. Elongated ear lobes bear earrings, while beaded strings with plaquettes are suspended from the neck. The goddess is represented standing on a lotus pedestal or "padma-sana" with bare feet. The right forearm has been lost; otherwise the figure is perfect. No traces of pigment show in the sculptured stone, turned gray from age. Well posed head and down looking eyes indicate quiet contemplation. Features express serenity and nobleness, and the whole statue connotes the characteristic majesty of Buddhistic art at its best.

Pedestal inscriptions are on three sides of the base block. These give no indication in regard to the statue's history or original locality, other than the fact that part of the inscription was carved by a monk, Cheng-Tao by name; he merely records that he had asked for the emperor's picture, and a tablet for the monastery, which were granted to him.

The most significant point is the date given therein, which reads: "The 23rd day of the 10th month of the 2nd year of Shen-Lung," which is the regnal title of emperor Chung-Tsung (705–710), who reigned during the T'ang dynasty. The other inscriptions are without dates, giving a score of personal names that were obviously cut later than the inscription of the priest. Date: 706 A. D. Height, 8 feet with pedestal.

No. 11. CHINESE STONE STATUE. Representing a Bôdhisattva, and possibly an impersonation of Avalôkitês'vara. The figure is gracefully sculptured in flowing robes of ceremony, wearing an ancient headdress together with strings of beads with jeweled plaquettes. The arms have been lost but the figure is otherwise in a perfect state. The marble shows the remains of red, blue and green paint and gold leaf with which this statue was covered. Date: T'ang dynasty (618–907 A. D.). Height, 4 feet 6 inches.

No. 12. CHINESE STONE STATUE. Similar to preceding; shown without the headdress. The arms have been broken off. The remaining figure is in a perfect state, sculptured in white marble and shows the remains of red, blue and green paint and gold leaf with which the entire statue was covered. Date: T'ang dynasty (618–907). Height, 4 feet 4 inches.

No. 13. TALL BUDDHISTIC STONE BAS-RELIEF STELE. Sculptured in bold relief; obverse side presenting S'âkya-muni Buddha standing in the attitude of preaching. Black Chinese marble covered with a grayish coating from weather and the peculiar windswept loess of the region wherein it was found. Upon the reverse side is carved in low relief a pictorial story of Buddha. Date: Wei dynasty (386–549). Height, 4 feet 3 inches. Width, 2 feet 7 inches.

NOTE.—An inscription on the reverse side sets forth that this statue was made on the 8th day of the 2nd moon of the 4th year of Wu-Ting of the East Wei dynasty (A. D. 546), by the priests of the Ch'i-H'sien Monastery of H'wai-Chow (the ancient site of this city is in the southwest of the modern Wu-Chi District, in the Prefecture of Hwai-Ching, Ho-nan, China).

No. 14. PAIR OF LARGE STONE "FU" DOGS. Temple gate ornaments of white marble turned gray from long exposure to the elements; sculptured in usual form, seated on their haunches with open jaws and glaring expression; one playing with its cub, held under the left paw, whilst the other holds the ball emblem (ch'iu-êrh) under his right paw. These Buddhistic animals, adorned with betasseled collars and bells, are posed on quadrangular pedestals, ornately carved with



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lotus flower panels and gadrooned mouldings. Date: Ming dynasty (1368–1644 A. D.). Total height, 4 feet 6 inches.

No. 15. BUDDHIST STONE FIGURE ON LION. Representing Mandjus'ri, one of the thirteen Buddhas, seated on a lotus thalamus and borne by a lion, his special attribute. Sculptured in marble which has been colored with red, blue and green pigments, together with gilding, of which traces remain. Date: Wei dynasty (386–549). Height, 2 feet 3 inches.

No. 16. BUDDHIST STONE FIGURE. Representing an adorned genii, with jeweled tiara and graceful flowing drapery, holding a stemmed flower from which has sprung a small deity. Sculptured in marble with darker color showing the remains of red, blue and green pigments and traces of former gilding. Date: Wei dynasty (386–549). Total height, 29 inches.

No. 17. BAS-RELIEF STONE STELE OR SHRINE. Representing the Buddha S'âkya-muni on the "lion throne" in preaching attitude and surrounded by disciples or Bôdhisattvas. Has oblong stone pedestal sculptured en suite, with bas-relief lions and other details. Date: T'ang dynasty (618–907 A. D.). Height, 2 feet 6 inches.

No. 18. BUDDHISTIC STONE BAS-RELIEF. Representing a Bôdhisattva adorned with jeweled tiara and graceful flowing drapery. The head, with halo, is turned slightly to the left. Sculptured in white marble showing brown staining and traces of former pigmentation discolored by age. Date: Wei dynasty (386–549 A. D.). Height, 3 feet 3 inches.

No. 19. LARGE CHINESE STONE HEAD OF BUDDHA. Ears, with the usual elongated lobes, are pierced; the head has the protuberance of the crown known as the ushnîsha. Treatment of the hair and features suggests a Greek influence to which Buddhist art was subjected before reaching China. Center of the forehead sustains the circular depression which served as a socket for the ûrna mark (perhaps a crystal sphere), while half-

closed eyes are symbolic of deep meditation. Lips and eyes as well as hair show traces of former coloring. For a fuller account of this head, see THE MUSEUM JOURNAL for September, 1914. Date: T'ang dynasty (618–907 A. D.).

No. 20. STONE HEAD OF KWAN-YIN (The Chinese Goddess of Mercy). Has long-lobed ears of a Bôdhisattva, together with earrings; the headdress, which consisted originally of three peaks, is now somewhat broken. Eyes, appearing nearly closed, symbolize profound meditation, showing little or no traces of earlier coloring. For additional details regarding this head, see THE MUSEUM JOURNAL, December, 1914. Date: T'ang dynasty (618–907 A. D.).

No. 21. PAIR OF BUDDHIST GUARDIANS. Of hard black stone, which has acquired a deep patina from age. Probably from Ho-nan province, northern China. Excellent examples, in the best style of the T'ang dynasty (A. D. 618–907).

No. 22. BUDDHIST STONE HEAD. From a large statue of Bôdhisattva with ancient head covering and ûrna mark over the forehead; sculptured in dark bistre colored marble of the Wei Dynasty, which has acquired a greenish yellow patina from deposits of loess. Date: T'ang dynasty (618–907 A. D.). Height, 15 inches.

No. 23. CHINESE STONE HEAD. Representing Kuan-yin, adorned with crown-like headcovering, elongated ear lobes and ûrna mark on her forehead from which the jewel has been removed. Date: T'ang dynasty (618–907 A. D.). Height, 19 inches.

No. 24. SEPULCHRAL STONE SLAB. Lower panel: Fu Hsi and Nü Wa, mythical founders of China's polity, with attendant sprites. Middle panel: attempted assassination of Ch'in Shih-huang, builder of the Great Wall, B. C. 227. Upper panel: "Strong man" of Chinese history protecting his wounded lord with chariot canopy. Date: Latter Han dynasty (25–221 A. D.).

No. 25. QUADRANGULAR BASE OF STELA. Bears incised on its four faces scenes from the life of the Buddha. In the scene on the north face S'ākyamuni is just entering upon his quest for enlightenment, and is seen seated in meditation beneath the Tree of Knowledge, while his faithful horse Kantaka is kneeling to take leave of him. On the eastern face the Buddha is again depicted, seated between two monks and two Bodhisats, with groups of hearers and converts. In the foreground are three wheels, symbolic of the "turning" or preaching of the Sacred Law. The third scene, on the south face, shows the four devarājas offering bowls, which the Buddha accepts, and which by a miracle become one, whose quadruple origin is indicated only by the four lines about the rim. The last scene pictures the Great Miracle of Çrāvastī, when the Buddha, disputing with six heresiarchs in the presence of king Prasēnajit, confounded his opponents by multiplying his likeness infinitely. The monument is undated, but from its style may safely be assigned to the T'ang dynasty (618–907 A. D.). A detailed description by Chavannes appears in Ars Asiatica, II., pp. 30–33.

No. 26. GROTESQUE STONE LION. A chimera-like creature is represented in less conventional form than usual, seated on its haunches with fierce tiger-like expression, and showing his sharp teeth to inspire awe in beholders. This animal appears as the emblem of S'âkya-muni, and also as the guardian of Buddhist temples. Sculptured marble, turned dark gray from exposure. Date: probably T'ang dynasty (618–907 A. D.) or slightly earlier. Height, 3 feet 3 inches.

The following four numbers are a group of five stone Buddhist shrine images, sculptured in white marble, on which are seen traces of paint, darkened with age. They are probably of the T'ang dynasty (A. D. 618–907).

No. 27. IMAGE OF S'ÂKYA-MUNI (the historical Buddha). Represented seated on a conventional lotus throne. Height, 21 inches.

No. 28. STONE IMAGE OF BUDDHIST PATRIARCH. Representing Ananda, a disciple and cousin of S'âkya-muni, the historical Buddha. Height, 17 inches.

No. 29. STONE IMAGE OF BUDDHIST PATRIARCH. Representing one of the sixteen Arhats, possibly Mahâ-Kâsyapa.

No. 30. TWO STONE IMAGES OF BUDDHIST DEITIES. Representing Bôdhisattvas, adorned in long flowing robes and headdress.

No. 31. CHINESE GILT BRONZE STATUE. Representing Noh Chü-lo (Sanskrit, Nakula), one of the original sixteen Arhats (or disciples of Buddha), seated on a pedestal. The ears have the long lobes supposed to characterize Buddhist holy men, as does the shaven head. Each hand holds a bronze bead, remnants of an entire rosary, one of his attributes. Pedestal, of red and gold lacquered wood, decorated with carved ornament. Date: Ta-Ming dynasty (1368–1644 A. D.).

No. 32. LARGE CHINESE PARCEL GILT BRONZE STATUE. Representing a Buddhist divinity, seated on a lotus throne, or "padma-sana," in attitude of teaching, connoted by the position of forefingers held against one another. The figure is adorned with a crown of auspiciousness, upon which appear five small Buddha figures; the flowing garment is bordered in gold plating with graven emblems and lotus flower motifs. Date: Ming dynasty (1368–1644 A. D.). Height, 5 feet.

CHINESE PAINTINGS

No. 33. RABBIT AND PLUM TREE, by Huang Chü Ts'ai. Sung Dynasty (960–1280 A. D.). Color painting on silk. Huang Chü Ts'ai, of Northern Sung, was a son of the noted artist, Huang Ch'uan. In painting birds, flowers, and bamboos, he surpassed his father. This painting shows a white rabbit under a plum tree in full blossom. On the tree are the roosting birds seeking their comfort in the cold.

No. 34. BEFORE THE WATERFALL, by Wang Ngoh. Ming Dynasty (1368–1644 A. D.). Color painting on silk. Wang Ngoh was an Imperial artist of the Ming dynasty and a faithful follower of the great masters of



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T'ang and Sung. His paintings were considered to be closely alike to those of Ma Yüan. This picture shows two persons sitting under a pine tree with some musical instruments contained in a bag. They are watching the waterfall coming down from the cliff above.

No. 35. DOGS AND PEONY, by Chao Lin-jang. Sung dynasty (960–1280 A. D.). Color painting on silk. Chao Lin-jang was a member of the Imperial family of Sung. He was very skilful in painting flowers and bamboos, and was also very fond of painting dogs. In this picture he represented a mother dog as sitting down near a peony with her two little ones playing around.

No. 36. THE RETURNED TRAVELER, by Li T'ang. Sung dynasty (960–1280 A. D.). Color painting on silk. The painter, Li T'ang, was an Imperial artist during the reign of the Emperor Kao Tsung of the Sung dynasty. He was well versed in the painting of landscapes and portraits. His style was uncommon. In this picture, we see a boy knocking at the door of a hut among pines and a man riding across a bridge with his servant carrying their luggage behind.

No. 37. A STORMY LANDSCAPE, by Chiang Kao-tao. Sung dynasty (960–1280 A. D.). Ink painting on silk. Chiang Kao-tao's style of landscape painting was after Tung Yuan; but in point of boldness he surpassed his master. It seems that he could condense the scenes over a great distance into a picture of small size. In this landscape, the peaks among the clouds and the trees in the mist all contribute toward the haziness of a stormy scene.

No. 38. AN EVENING SCENE IN A MOUNTAIN VILLAGE, by Hsü Shih-chang. Sung dynasty (960–1280 A. D.). Color painting on silk. Hsü Shih-chang painted after the style of the famous artist, Ma Yüan. This picture gives an excellent view of a little village in the mountains, the setting sun, the crows returning to their trees, and the pagoda and the temple beyond the mist. An old man is seen at his door with two gardeners caring for the flowers.

No. 39. KITES AND MAGPIES IN WINTER, by Ma Lin. Sung dynasty (960–1280 A. D.). Color painting on silk. Ma Lin was a son of Ma Yüan, the great painter. He learned his father's art and became an Imperial artist.

No. 40. BIRDS AND PRUNUS TREE, by Lü Chi. Ming dynasty (1368–1644 A. D.). Color painting on silk. Lü Chi was an Imperial artist of the Ming dynasty. He had particular skill in painting birds and flowers.

No. 41. PEASANTS WITH AN OX CART, by Wang Ying-chi. Sung dynasty (960–1280 A. D.).

No. 42. THE INVENTOR OF THE SWORD. Yuan dynasty (1280–1368 A. D.).

No. 43. Case XX. THE POETS, by T'ang Yin. Ming dynasty (1368–1644 A. D.). Represents thirteen figures among whom are celebrated Chinese poets, including Li Po, wandering in a state of inebriation, together with other worthies of his period who were addicted to the wine cup. Several are depicted leaning on each other for support or staggering in their walk. Bears a long inscription with attest. Painted on old tan colored silk.

No. 44. Case I. LANDSCAPE ROLL. Photographic reproduction, in exact size of the original, of the famous masterpiece of Ma Yüan, of the Sung dynasty (960–1280 A. D.). The original was painted on a single strip of light colored silk forty-two feet long, in subdued tones of green, red, yellow, and blue. In many ways the greatest example of Chinese landscape painting that has come down to us. Ma Yüan was one of the three greatest painters of the Sung period; ordinarily he confined himself to small pieces suitable for preservation in albums. As this painting was the only one which he executed on a large scale, he was called "One Horn Ma." The painting itself is dated A. D. 1192, but bears subsequent attests by famous critics bearing witness to the very high opinion in which it has always been held. Original painting in the Freer Collection; reproduction presented to the University Museum by Mr. Charles L. Freer.



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No. 45. THE TARTAR HORSEMAN (on stained silk), by Chao Mêng-fu. Yuan dynasty (1280–1368 A. D.). Represents a Tangut (Tartar) horseman returning from the chase with short spear and his game; including a deer and bird. Fur clad, on his black Mongolian pony, he is pictured riding past a pine tree and sitting high in the saddle with his leather boots in the stirrups. The painting on brownish stained silk bears artist's inscription with seals. Date inscribed: The 11th moon of the 3rd year of Chih-Ta, which corresponds to 1310 A. D.

NOTE.—Chao Mêng-Fu, whose style was "Tze-Ang," also well known by his cognominal title, "Sung Hsueh Tao-jen" (a Taoist of Pines and Snow). Born during the closing years of the Sung dynasty, he has been ranked among the greatest artists of the Yuan dynasty (1280–1368). He excelled in Buddhist pictures, landscape, trees, stones, flowers, birds and human figures. Though he was also renowned for his horses, he himself declares that he took as his models the pictures of Han Kan, who had a nation-wide reputation for horse painting during the early T'ang period.

No. 46. Case XX. LADIES OF THE COURT (on silk), by Chou Wen-chü. Five dynasties (907–960 A. D.). Mounted on a narrow scroll; "Spring morning in a palace garden of Nan T'ang." Representing varied groups of royal ladies, surrounded by young girls, infants and pets; others are entertained by two lady musicians. By Chou Wen-chü, a native of Kiangsu.

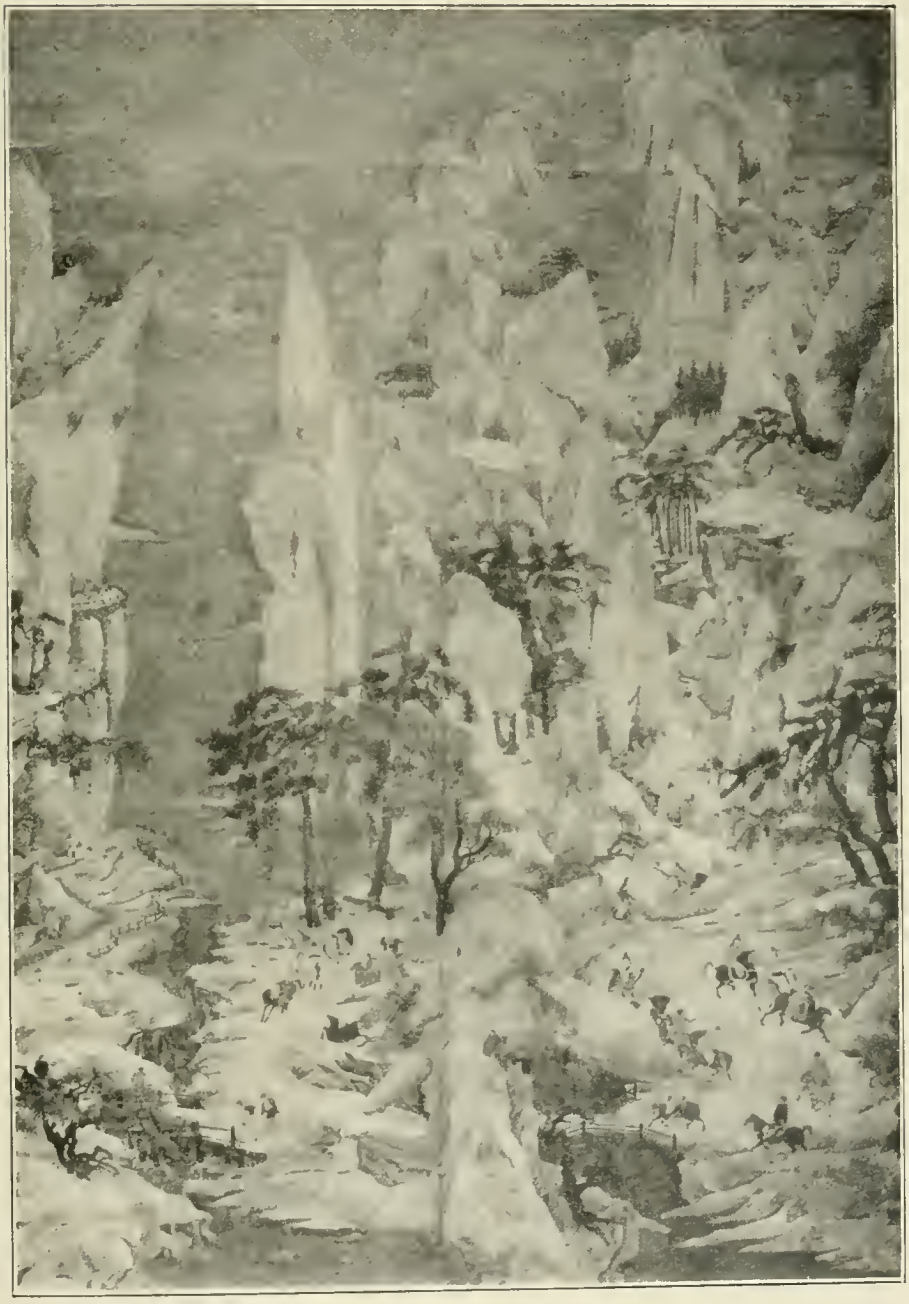
NOTE.—Chou Wen-chü served as a court painter in the kingdom of Nan T'ang, Southern or posterior T'ang (923–936 A. D.). While a skilful painter of Buddhistic subjects, he also excelled in painting royal costumes and figures of beautiful women, etc. From the inscription written by "a scholar of Tan-Yen," under the date the 5th moon of the 10th year of Shao-Hsing (regnal title of the emperor Kao-Tsung, of the Sung dynasty; the 10th year corresponds to 1140 A. D.), it may be assumed that this is a genuine painting from the brush of an artist who lived about the first half of the tenth century.

No. 47. PORTRAIT GROUP. The portraits of two couples formally posed in state attire. The men wear dark blue mandarin dress with black court hats, while one of the ladies wears a green brocaded dress. The lower is depicted in red, and each has a sash with phoenix birds, indicating high rank. Painted on dark stained silk.

No. 49. A TAOIST FAIRY. Represents Lan Ts'ai-ho, one of the eight Taoist genii, depicted as a young girl with black hair, partly clad in leaves and long flowing robes, whose basket with peony flowers is carried over her back, whilst a gourd bottle tied to the girdle hold other blossoms.

No. 50. YÜ THE GREAT SUBDUES THE DELUGE. The undertaking here portrayed is stated to have been commenced B. C. 2286, but this date is of course legendary. The great Yü (later emperor, B. C. 2205–2197), is seen in the right foreground, standing under an umbrella of state, with attendants, guards, and four horse chariot under a huge pine tree. Kneeling personages report the progress of the undertaking, while in the left foreground laborers toil at the erection of a dyke to control the overflowing waters. In the background are seen hills, fields, and inundated land, with people occupied in the ordinary vocations of life. Although on so large a scale, the painting shows most minute attention to detail, while the strength of the composition is remarkable. The inscription at the top is to the effect that it was written in 1587 A. D. by Ma Wen-pi, a famous calligrapher of the Wan-li period (1573–1620 A. D.), toward the close of the Ming dynasty. It does not follow, however, that the painting also is the work of Ma Wen-pi, and it seems more likely that it was executed early in the Ming dynasty or even in that of the Yüan (1280–1368 A. D.).

No. 51. LANDSCAPE. By Li Chao-tao, son of the famous Li Ssu-hsun, founder of the morthern school of painting under the T'ang dynasty (618–907 A. D.). Represents the emperor journeying on horseback through a mountain pass, with guards, attendants, and baggage animals. The rugged hills and sturdy trees are characteristic of the northern school, while the bright colors and quick movement of the picture are distinguishing marks of the work of Li Chao-tao. Painted on two strips of silk joined together, of the coarse texture characteristic of the T'ang period. This painting formerly belonged to the emperor Ch'ien Lung (1736–1796), who bestowed it as an imperial present upon the famous minister of state, Ying Ho.



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No. 52. SEVEN SAGES IN A BAMBOO GROVE, by Liu Sung-nien. Sung dynasty (960–1280 A. D.). Silk. The inscription in the lower right hand corner states that this painting was executed in the style of Li Se-sün, a famous painter of the T'ang dynasty. Seven sages are depicted in the bamboo grove attended by a servant. Different varieties of trees are scattered among the rocky hills, behind one of which the roof of a temple comes into the view. The seals of several well-known collectors attest the genuiness of the picture. There are the seals of Ni Tsan and Huang Kung-wang, both artists of the Yuan dynasty, and two seals of Wu Jung-kuan, a critic and author of art books, who lived one hundred years ago. There are also two seals which are not decipherable.

No. 53. BIRDS AND BAMBOOS, by I Yuan-chi. Sung dynasty (960–1280 A. D.). The signature of I Yuan-chi is found on the face of the rock—"I Yuan-chi of Changsha." Two seals which cannot be deciphered are found on the picture.

No. 54. PEACOCK AMONG PIPA TREES. Five dynasties (907–960 A. D.). Artist's name unrecorded. The freedom and elegance of the period are well illustrated by this picture, whose composition and coloring exhibit a high degree of artistic development.

No. 55. PHILOSOPHY IN THE PINE HILLS. Ascribed to Chêng Hua-yüan, T'ang dynasty (618–907 A. D.). The scene represents two scholars discussing philosophy in a quiet upper room of a hill temple among pine trees, in the painting of which Chêng Hua-yüan especially excelled.

No. 56. A FESTIVAL IN A SPRING GARDEN. The emperor Ming Huang (reigned 712–762 A. D.) of the T'ang dynasty is shown with his ministers of state and his male and female attendants in a garden in springtime, among peach and plum trees. Date: Five dynasties (907–960 A. D.).

No. 57. DRAGON KING. Five dynasties (907–960 A. D.).

No. 58. THE PALACE OF MING HUANG. Sung dynasty (960–1280 A. D.) or earlier. Shows the emperor Ming Huang (reigned 712–762 A. D.) in a pavilion of his famous palace, the Hua Yüeh Lou, receiving guests. The fact that this picture is painted on two strips of silk joined together suggests that it is of earlier date than the Sung dynasty (compare No. 51).

No. 59. WINTER LANDSCAPE. By an Academician of the Sung dynasty (960–1280 A. D.). A snow covered valley, with philosophers, fishermen, and travelers. The old pine tree in the foreground, overspreading the pavilion, is particularly fine, being in the best style of the period.

No. 60. SEARCHING FOR TRUTH. By an Academician of the Sung dynasty (960–1280 A. D.). Two philosophers are playing chess, while another strolls along the path skirting the pool. Mist covers the foothills, accentuating the height of the distant mountains.

No. 61. LANDSCAPE. Attributed to Ma Yüan, Sung dynasty (960–1280 A. D.). Shows a gathering of philosophers among the hills; perhaps those about the famous West Lake, near Hangchow.

No. 62. GATHERING OF THE BIRDS. Sung dynasty (960–1280 A. D.). In the style of Ma Lin, brother of the famous Ma Yüan. Ma Lin painted landscapes in the same style as his brother, but introducing birds instead of human figures.

No. 63. LANDSCAPE. Attributed to Hsia Kuei, Sung dynasty (960–1280 A. D.).

No. 64. MIST ON THE HILLS, by Mi Fei. Painted on paper. Sung dynasty (960–1280 A. D.).

No. 65. TWO SMALL COMPANION FIGURES. By Li Fan. Sung dynasty (960–1280 A. D.). Painted on two pieces of silk. The one represents a Lo-han, or disciple of Buddha, while the companion figure is that of a female disciple.



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No. 66. A DEMON. By Sze Ma K'uei, Sung dynasty (960–1280 A. D.). The four characters in the upper right hand corner read Hung Fuh Ch'i Tien, meaning "Universal Happiness under the Spreading Canopy."

No. 67. A DEMON. By Sze Ma K'uei, Sung dynasty (960–1280 A. D.). The four characters in the upper right hand corner read Tiao Ho Ting Lai, and mean "Harmony from the Cauldron."

No. 68. Four Small Landscapes. Sung dynasty (960–1280 A. D.).

A. FOUNTAIN BY A PINE.
B. MOUNTAIN PAVILION.
C. TRAVELERS IN MISTY HILLS.
D. LANDSCAPE.

These small landscapes are typical of the delicate work of the artists of the Sung dynasty. They are of convenient size for collecting in albums, in which form they are usually found.

No. 69. Case VI. FOUR PRUNUS BRANCHES. Attributed to Ma K'uei, elder brother of Ma Yüan. Sung dynasty (960–1280 A. D.). Beginning at the right hand, the picture shows prunus branches, first in the leafless winter stage, then in blossom, then the first leaf and the immature fruit, and lastly with the ripe fruit. Birds are introduced appropriately according to each season.

No. 70. Case VI. THE LOHANS CROSSING THE SEA. By Ch'iu Ying. Ming dynasty (1368–1644 A. D.). This long scroll depicts the Lo-hans (the sixteen disciples of Buddha) crossing the sea in a miraculous manner, and being received by the Dragon King (Nâgarâdja) and his attendants. According to the inscription this painting was executed in the third month of the twenty-seventh year of Chia-ch'ing (of the Ming dynasty), in the style of Li Lung-mien, a famous painter of the Sung dynasty. The year mentioned corresponds to 1548 A. D.

No. 71. Case XX. BAMBOO SKETCHES. By Wu Chen. Yuan (Mongol) dynasty (1280–1368 A. D.).

Ink sketches of young and old bamboos; the effect of a brisk breeze in the sketch to the right is very finely brought out.

No. 72. Case VI. BIRDS AND LICHEES. Ming dynasty (1368–1644 A. D.). The contrasts in color of the different species of bright plumaged birds, the butterfly, and the leaves and fruit of the lichee (Nephelium litchi, popularly called "lichee nut") are well handled, and the painting as a whole shows a marvelously close observation of nature.

No. 73. Case XX. THE SIXTEEN LOHANS. Ascribed to Li Kung-lin about 1100 A. D. A fine example of the Buddhistic painting of the Sung dynasty; recorded in Shu Hua Chien Ying.

No. 74. Case XV. MYTHICAL TAOIST PERSONAGES. By Fang Ch'un-nien, of the Sung dynasty (960–1280 A. D.). The scene portrayed is probably a gathering in honor of Hsi Wang Mu ("Royal Mother of the West"), a legendary Taoist personage said to dwell upon the peaks of the Kuen-lun Mountains. In advance fly fairies scattering flowers over the clouds, while others carry various Taoist emblematic objects. In the center, upon his white stag rides Shou Lao (compare No. 45, Case III, in the porcelain collection), the Genius of Longevity, accompanied by sages and attendants; the latter carry, among other articles, a manuscript roll and crooked staff (both attributes of Shou Lao) and a platter with sacred peaches of immortality, supposed to ripen but once every three thousand years.

No. 76. Case XV. LANDSCAPE, by T'ang Yin. Ming dynasty (1368–1644 A. D.). Painted in A. D. 1507, during the early life of the artist.

GROUP OF CHINESE BRONZES

No. 78. Case XXIII. ANCIENT CHINESE INLAID BRONZE WINE POT (t'ai-tsun). Fashioned after a sacrificial vessel or t'ai tsun in archaic form of a mythological ox (held sacred as the queller of river dragons or monsters) propitiated from the remote epoch of Yü the Great, of H'sia, whose eulogy was handed down on a bronze ox. This vessel, with quadrangular section, sustains vertical projecting and dentated ridges at the corner angles and four sides, together with a recurved monster-headed handle. The movable cover has a contour and horned ox head shaped in conformity with the lower spout, whilst the everted base includes short angular corner and side flanges. Embellishment consists of archaic scroll details and admonitory mask-like lineaments, worked in bold relief and peculiar to ancient bronzes used for sacrificial ceremonies; enriched by silver and gold niellé work termed "chin-yin-ssü" by the Chinese. The bronze itself has a soft bronze patina with interesting green incrustations from burial. The interior of vessel and underside of its covers uniformly sustain ancient inscriptions of the Chou dynasty (B. C. 1122–225). Height, 18 inches. Width, 18 x 8½ inches.

NOTE.—The carved teakwood stand is of recent make.

No. 80. Case XXXIV. ANCIENT BRONZE SACRIFICIAL VESSEL. Archaic quadrangular shape, raised on four tubular feet, and with two arched rim handles. The corners sustain vertical ridges, while the four sides uniformly display hieratical scrolled ornamentation in low relief; details involve the t'ao t'ieh (admonitory "gluttonous ogre"). Has a blended brown patina. Chou and Han dynasty type. Date: Third to first century B. C.

No. 82. CHINESE TEMPLE BELL. Formerly in the Temple of Agriculture, at Peking. Extremely massive and heavy construction, and, like Chinese bells generally, without a clapper, being struck externally.

No. 85. Case XXII. TWO MING BRONZE VASES (pair). Slender ovate shapes, with everted necks and

two looped handles. The impressed ornament presents a band near neck, with eyes and lineaments of the t'ao t'ieh yên (greedy ogre heads) on fretted lei wên ground, followed below by a bordering of seven descending lanceolated leaves, which display uniformly hieratic convoluted and angular lei wên scrolls. Fine old brown patina. Date: Ming dynasty (1368–1644 A. D.).

No. 91. Case XXXIV. BRONZE TRIPOD VESSEL. Archaic bulbous shape, with three coalescent and tapering feet; the short cylindrical neck sustains two small handles, together with projecting vertical ridges and hieratic impressed ornament, in grotesque form of animals, raised on a fretted ground of angular diapering known as Chinese "thunder scrolls." The remaining surfaces are plain and the patina shows old blended brown tones of an early epoch. Of ancient type but probably not older than the Sung dynasty (960–1280 A. D.).

No. 94. Case XXII. BRONZE VASE. Of spherical shape, with broad circular foot and rather tall, constricted, and slightly everted neck; the vase bears a plain band ornamentation, with ogre mask handles, and has a fine blended olive green and brown patina. Date: Han dynasty (B. C. 206–221 A. D.).

No. 95. Case XXII. LARGE BRONZE SACRIFICIAL VASE. Laterally compressed body of hexagonal cross-section and ovoid contour, bearing inverted lanceolate ornamentation; on the collar appear the grotesque lineaments of the gluttonous ogre, while two tubular handles and the spreading foot present a swastika diaper pattern. Fine patina with tones of green, red, and olive brown. Referable to the Sung dynasty (960–1280 A. D.).

No. 102. Case XXII. SMALL GLOBULAR BRONZE VASE with plain banded decoration and ogre mask handles bearing loose copper rings. While of a very simple and archaic type this vase may be referred to the Han dynasty (B. C. 206–221 A. D.). It has a beautiful blended patina, the prevailing tone being a rich malachite green.

No. 103. BRONZE WAR DRUM (Chu-ko Ku). With circular top presenting a series of annular bands with intricate incised details, centered on a thirteen point star form. The shoulder bears four handles for suspension and the patina shows a blending of dark brown and greenish tones. Diameter, 20½ inches.

NOTE.—These drums of the Shan tribes, along the Burmese frontier, received their name, Chu-ko drums, after the Chinese general Chu-ko Liang, who invaded that country during the Minor Han dynasty (221–265 A. D.).

No. 106. Case XXXIV. BRONZE WINE POT (Tzu Yu). Of ovoidal form, with cover and handle attached to two rings. The body and the outer rim of the cover are decorated with narrow bands of thunder scroll (lui wên). In the center of the band on the body of the vessel, on both faces, are protruding animal heads. Blended olive brown patina. The fracture in the side shows the thinness of the casting. An inscription cast in the inside of the vessel and on the inside of the cover signifies that it was presented by a son ("tzu") to his father. Height, 8 inches. Date: Chou dynasty (B. C. 1122–255).

No. 107. Case XXII. BRONZE WINE BEAKER (Keng Tzu Tsun). A perfect specimen of the best type of bronze of the Chou dynasty, with broad flaring rim and spreading foot, and central body decorated with a scroll pattern representing animal faces. The surface, both within and without, is covered with a very fine patina of green, blue, and brown tones. An inscription cast with the vessel is found on the inside of the bottom; of the Chou dynasty (B. C. 1122–255). Height, 8½ inches.

No. 108. Case XXXIV. BRONZE WINE POT (Shuh Ho). Bands of thunder scroll (lui wên) decorate the rim and outer edge of the cover of this wine pot. The cover is attached to the body of the vessel with rings above the decorated handle. A beautiful inscription of eight characters on the inside of the cover indicates that it was presented to a senior member of the family for sacrificial use. There are four cylindrical feet, of which at least two have been carefully repaired. This

wine pot is famous in books on Chinese bronze, and full details of it are given in the Ch'i Ku Shih. Height, 5½ inches.

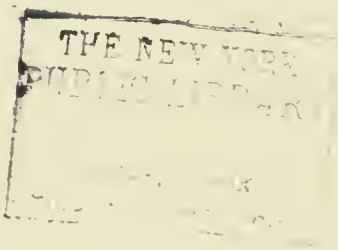
No. 109. Case XXII. BRONZE SACRIFICIAL WINE VESSEL (Fu Hsin Lei). The decoration is of the p'an k'uei pattern with protruding animal heads which serve as handles. This large vessel was used for holding wine at the time of lengthy sacrificial ceremonies. A contemporaneous inscription cast on the rim of the mouth of the vessel fixes its date as belonging to the Chou dynasty (B. C. 1122–255). Recorded in the Chinese standard work on bronzes, Chin Shih So. See also "An Examination of Chinese Bronzes" in the Smithsonian Report for 1914, Plate 888. Greenish patina. Height, 10½ inches. Diameter, 13 inches.

No. 110. Case XXXIV. BRONZE SACRIFICIAL WINE VESSEL (Tso Pao I). This well-known vessel, with its inscription, "Tso Pao I," is spoken of in the Ch'i Ku Shih ("Inscriptions of Noted Ancient Bronzes"), Vol. 16, and in many other books. The symmetry and strength of the decoration of this vessel make it an unusually fine specimen. The body is decorated with diapers, in the center of which are bosses. The upper band is of "thunder scroll" (lei wên). A band at the base is in four sections of fine lined thunder scroll. The handles have animal head decoration. The inscription was cast with the vessel, and signifies that it is a precious vessel, made by Tso. Dark brown and green patina on both interior and exterior. Chou dynasty (B. C. 1122–255). Height, 4⅛ inches.

No. 111. Case XXII. BRONZE SACRIFICIAL WINE VESSEL (Meng Chiang Tun). Large wine receptacle for use at a side altar. The square pedestal was cast with the body of the vessel. The decoration is in bold relief, the design being that of the t'ao t'ieh or ogre. This ogre was a warning against greed and self-indulgence. The handles springing from the sides of the vessel are surmounted by the head of a mythical animal. At least one of these handles is later than the vessel itself, and has been attached by skilful repairing. The



No. 111.


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top of the cover is encircled with broad expanding leaves which might serve as feet when the cover was inverted. A valuable inscription records that the vessel (tun) was made in honor of Meng Chiang. A standard authority on Chinese bronzes, Chin Shih So, describes this vessel in detail and gives a facsimile of the inscription. A notable example of Chou dynasty casting. Height, 1 foot, 3⅝ inches.

No. 112. Case XXII. BRONZE CANDLESTICK (Teng). Slender form with tall stem and spreading foot, supporting upon three curved bars a shallow circular bowl and pricket. A unique example, dating from the Han dynasty (B. C. 206–A. D. 221). Very thick patina. Height, 19 inches. See "An Examination of Chinese Bronzes" in the Smithsonian Report for 1914, Plate IX.

No. 113. Case XXII. BRONZE WINE VESSEL (Hu). The undecorated globular body is surmounted by a tall graceful neck terminating in a so-called "onion-shaped" mouth. On the bottom, cast in relief, are the three characters Tung Mên Kao, meaning "Brilliant sunshine in the Eastern Gateway." Lustreless patina of blended grayish green tones. Height, 9½ inches. Date: Han dynasty (B. C. 206–A. D. 221).

No. 114. Case XXXIV. CHINESE BRONZE TRIPOD (Têng). Archaic form, raised on three tapering rudimentary legs, and with vertical ridges. The neck is surrounded by an overlapping strap motif below which appear contiguous vertical ribs or fluting. Natural patina shows a blended olive brown tone and the interior an incuse Chou character mark indicating that it was made for a tribal elder. Date: Chou dynasty (B. C. 1122–255).

Formerly in the Collection of the late Viceroy Tuan Fang.

No. 115. Case XXXIV. TWO CHINESE BRONZE DAGGERS (Chien). Double edged blades, bearing ancient incuse marks and with small handles wrought in one piece. Date: Chou dynasty (B. C. 1122–255).

No. 116. Case XXXIV. GROUP OF CHINESE BRONZE MIRRORS (Ching). Circular form with raised ornamentation on the upper surfaces. The varied examples include white bronze or mirror metal, of silvery gray tones, yellow and red bronze alloy with dark patina, and varied incrustations. Varying dates, chiefly of the T'ang dynasty.

GROUP OF MING CLOISONNÉ ENAMELS

No. 117. Case XXI. CHINESE CLOISONNE ENAMEL VASE (hua ku). Quadrangular beaker shape with everted base and flaring rim. An early example, fashioned in form of hieratic ornament after ancient bronze ritual vessel; prototypes date from the Chou Dynasty (B. C. 1122–255). All four sides and corners are buttressed with vertical dentated ribs or arêtes (in Chinese fei-chi) of bronze, showing an unusual champ-levé incrusted enamel enrichment. The cloisonné (falan) decoration on body is composed with ascending leaf motifs that appear on upper and lower sections in green, relieved by scrolling details in varied tones of blue, red and yellow; including the peculiar red color from crushed Chinese rubies. The small middle section on four sides reveals mask-like lineaments of the "dreaded land ogre" (t'ao-t'ieh-yên), an ancient hieratic design, introduced assumably as an admonition against gluttonous evils. The lower flanges of base uniformly sustain archaic cloisonné bird headed scrolls, and the turquoise blue interior involves lotus flowers amid leafy scrolls; executed in varied cloisonné enamel colors peculiar to its provenance. This specimen of Chinese" Ch'ing T'ailan" may be characterized as most notable for its inimitable colors, among which may be seen typical lapis lazuli and turquoise blue tones, varied greens, red and yellow. Date: era of Emperor Ch'ing T'ai of the Ta Ming dynasty (1450–1457 A. D.). Height, 23 inches. Width, 13¾ x 13¼ inches.

No. 118. Case XXI. CHINESE CLOISONNÉ ENAMEL VASE (Hua p'ing). Bulbous pyriform body, fashioned after Han Dynasty bronze prototypes, with

spreading flanged base and broad everted neck, supporting two rudimentary lion headed handles of gilt bronze with loose rings. The cloisonné embellishment presents a series of four horizontal sections, which display a ground of deep turquoise blue with conventional lotus flowers picked out in yellow, red, blue and white, amid leafy green scrolls intersected by three narrow lapis blue bands, that are enriched with light colored blossoms. The boldness of design and broad treatment on this example is typical of the Great Ming dynasty. Date: probably period of Wan-li (1573–1620 A. D.). Has slight restorations. Height, 21½ inches.

From the Robert Hoe Collection, New York.

No. 119. Case XXI. CHINESE CLOISONNÉ ENAMEL VASE. Bulbous pyriform body; fashioned after a Han dynasty bronze prototype, with attenuated neck, supporting two cloisonné mask-like handles and loose rings. The cloisonné embellishment presents a turquoise blue ground color filled with conventional lotus flowers, picked out in rich red, amber yellow, and emerald green, together with white and crushed Chinese ruby enamels. The shoulder and neck are encircled, like the base, with dark lapis blue bands that enclose small colored blossoms; whilst the upper section with turquoise blue ground displays fringe-like ornaments and pendants. Date: Wan-li (1573–1620). Height, 19 inches. Diameter, 14 inches.

No. 120. Case XXI. EARLY MING BRONZE MIRROR WITH CLOISONNÉ ENAMEL BACK. Circular shape with slightly concaved back presenting a pair of phoenix (fêng-huang) birds flying midst peony flowers, the cloisons being picked out in deep red, yellow, lapis blue, green and white enamels on a ground of turquoise blue, bordered by and centered with cloisonné lotus flower motifs; the ornamentation being completed by a gilt bronze phoenix bird knob. Date: Ta Ming dynasty (1368–1644 A. D.). Diameter, 13¼ inches.

GROUP OF CHINESE JADES

No. 121. Case XXXI. IMPERIAL ENAMELED FILIGREE AND JADEITE SCEPTER (ju-i). A curved wand (wrought in diapered silver filigree) is enriched with three jadeite plaquettes and by enameled embellishment, in the form of Buddhist emblems, and "shou" characters of longevity. The large headpiece, in foliated shape of the sacred ling-chi (to symbolize long life), sustains an imperial green jadeite (fei ts'ui) plaquette in like trefoil contour, carved in relief to represent a dragon midst cloud scrolls. The oblong center plaquette of like jadeite, displays a pair of tai shih (fu lions), while the square jadeite plaquette on lower end sustains a mythical ch'i-lin (a composite beast, whose appearance presages good government). Obviously made for an imperial offering. This ju-i is finished at the end with silk corded loops and long tassels, in regulation form. It rests on a pink silk base, which is bordered by a series of recurrent black shou characters on white ground. Era of Ch'ien-lung (1736–96).

No. 122. Case XXXI. CHINESE JADE SCEPTER (Ju-i). Typical rustic shape, carved entirely from a block of blended gray and white nephrite, with high polish and elaborate undercut open work. The traditional form is fashioned to resemble the sacred Chinese ling-chih or polyporous lucidus of botanists (one of the several emblems of longevity and immortality), the upper end or broad headpiece showing tubercles as in the natural fungus growths, whilst the middle section of the wand sustains more intricate fungus clumps with open work and undercut carving. Date: era of Ch'ien-lung (1736–96). Length, 14½ inches.

No. 123. Case XXXI. CHINESE JADE SCEPTER (ju-i). Typical curving form; carved entirely from a block of pale greenish white nephrite (pai yü), showing a translucent sea green tinge and even quality. The upper end or headpiece in flattened lanceolated form, displays conventional dragon scroll motifs, together with an ornate shou character (longevity), carved in low relief. The middle section of wand sustains dragon and phoenix

bird motifs carved in bold relief with undercutting. Date: era of Ch'ien-lung (1736–96). Length, 16½ inches.

No. 124. Case XXXI. CHINESE JADE SCEPTER (ju-i). Typical curving shape; carved entirely from a block of pure white nephrite (pai-yü) that shows an even suet-like translucency. The large upper end, or head-piece, displays a curious shou character of longevity, surrounded by three Buddhistic emblems of "good augury." The other five devices appear on the face of the curved wand, thus completing the usual number of eight Pa Chi-hsiang emblems. Date: era of Ch'ien-lung (1736–96). Length, 17 inches. Mounted on a richly carved teakwood stand.

NOTE.—The ju-i was formerly used in China by high officials who held it by both hands and close to the body, in the Imperial presence. Its name signifies, "as you desire" or "according to your wishes;" thus the ju-i is commonly regarded in China as an emblem of good fortune and frequently used among the higher classes or mandarins for presents to friends (New Year, birthday or wedding gifts). It is also a sign of authority and official station. In old Buddhist painting the ju-i is often pictured in the hands of canonized priests or deities. It is considered to be of Buddhist origin and the emblem of power in this faith. The ju-i figures as one of the "Seven precious things" or Sapta Ratna (Sansk.), and is believed to have originated as a scepter in India, whence it reached China, probably before the fifth century A. D.; but its real origin and history remain obscure.

No. 125. Case XXXI. JADE FLOWER VASE (yü hua p'ing). Massive flattened shape with oviform contour and two rudimentary mask handles which hold loose rings. Fashioned, after an ancient bronze prototype, from a block of pale greenish white nephrite, showing a translucent light céladon tint with slight grayish markings on one side. The ornament in low relief includes a horizontal bordering suggesting the features and eyes of the haou tëen, or admonitory ogre masks, carved on the shoulder amid archaic scroll design, together with flanked narrow keyfret bands (the Chinese lei wên or angular thunder scroll). The neck is surrounded by a descending leaf border and the base by an ornate scepter-head bordering. Bears date mark, made reign of Chi'a Ch'ing (1796–1821). After the antique. Height, 12¾ inches. Width, 7½ inches.

No. 126. Case XXXI. WHITE JADE FLOWER VASE (yü hua p'ing). Beaker shape with a scrolled bird-like handle, holding loose ring. Fashioned after an ancient sacrificial vessel from a block of pure white nephrite (pai yü), showing an exceptional translucent white suet-like color and even quality. The vase is supported on the back of an archaic monster with scrolling appendages; sculptured with undercutting from one homogeneous jade mass. Date: era of Ch'ien-lung (1736–96). Height, 8¾ inches. Width, 5 inches.

No. 127. Case XXXI. JADE FIGURE OF BUDDHA, carved in grayish white nephrite with tan markings; the pedestal is of gilt bronze and typical lotus form, with champlevé enamel. The figure has the conventional arrangement of the hair, the ushnîsha or protuberance of the skull, and the long ear lobes. There is, however, no ûrna or mark on the forehead, and the scarf commonly represented as thrown over the left shoulder is wanting. The figure holds a small pagoda clasped in both hands. Probably Ming dynasty (1368–1644 A. D.).

No. 128. Case XXXI. JADE FIGURE OF BUDDHA (seated) and two of his disciples (standing), all in the attitude of prayer; they have shaven crowns, showing clearly the ushnîsha or protuberance of the skull, but none wears the traditional Buddhist scarf. Date: very early, possibly fourth or fifth century A. D. (Wei dynasty).

No. 129. Case XXXI. JADE PLAQUE of yellowish gray nephrite, with carved landscape, rocks and pines, together with a shrine clinging to the side of the cliff. In the foreground are two figures on foot, one of them supporting himself on a long staff; behind them walks a servant or disciple, carrying a roll. Date: eighteenth century.

From the Maxwell Sommerville Collection.

No. 130. Case XXXI. SMALL TABLET OF WHITE JADE. Rectangular with an inscription in low relief; on the reverse is an incised landscape. The slightly arched handle is represented as springing from the heads of two dolphins. Date: Eighteenth century.

From the Maxwell Sommerville Collection.



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No. 131. Case XXXI. OBLONG JADE PLAQUE of greenish gray nephrite, carved to represent a scene in a gorge. At the top are cloud scrolls half veiling the cliffs, while below, beneath the gnarled pine trees, stands an aged sage leaning on his long pilgrim's staff, to whom his disciple, reverently seated on the ground, is offering a cup of water, dipped from the brook flowing through the gorge. Date: eighteenth century.

From the Maxwell Sommerville Collection.

No. 132. Case XXXI. STATUE GROUP OF REALGAR. Representing Tung Fang-so, a Taoist sage with long beard, who carries a peach in one hand and a bat emblem in the other. His youthful attendant also holds a peach. These memorial figures are coated with a mosaic of realgar cubes, a natural red sulphide of arsenic. Ming dynasty (1368–1644 A. D.), probably sixteenth century. Height, 16 inches.

GROUP OF ANCIENT CHINESE POTTERY

No. 133. Case XXXII. ANCIENT MORTUARY EWER OR RITUAL VESSEL. Fashioned in the form of a dog, whose head served as the spout, while the looped tail and upper ring of collar served for the handle attachments. Han pottery of terra cotta tone, partly coated with an opaline iridescence over a coating of olive brown body glaze. Date: Han dynasty (B. C. 206–221 A. D.).

No. 134. Case XXXII. HAN POTTERY PIG IN STY. Rounded shallow vessel, fashioned to represent a sty with a pig, with a quadrangular feed chute by its side. Han pottery, coated with green glaze which now displays silver opaline iridescence. Date: Han dynasty (B. C. 206–221 A. D.).

No. 135. Case XXXII. ANCIENT POTTERY VASE. Oviform with everted neck and flanged rim. Fashioned after an earlier bronze ritual vessel. Light terra cotta colored pottery of the Han dynasty. Presents a band of low relief work on the shoulder, composed of mythological

figures riding on various creatures and hunting animals; interrupted on either side by rudimentary monster masks to simulate handles with rings. The bulbous body shows the original vitreous green glazing, completely covered with film-like coating of opaline iridescence, together with the earthy incrustation of loess from long immurement. Date: Han dynasty (B. C. 206–221 A. D.). Height, 14½ inches.

No. 136. Case XXXII. ANCIENT POTTERY VASE. Bulbous oviform with everted neck and flanged rim. Fashioned after an earlier bronze ritual vessel. Dense light terra cotta colored pottery of the Han dynasty, originally coated with a vitreous green glaze that now presents opaline and golden hued iridescence with a film-like incrustation from long burial in the buff toned loess of a river bed. Date: Han dynasty (B. C. 206–221 A. D.). Height, 13 inches.

No. 137. Wall Case. HAN POTTERY HOUSE. Fashioned in two oblong sections and resembling, when together, a three storied tower house with massive gabled roofing, adorned with dragon head finials at either end. Two birds appear perched on the upper ledge, and human figures appear at the open windows. The lower story contains two half open doors, and the sides show oval openings in the several stories. Han dynasty (B. C. 206–221 A. D.). Height, 28 inches.

No. 138. Case XXXII. HAN POTTERY OIL LAMP. Tall form with low conical segment, alternately showing human figure, bird and fish details between ovoidal openings. The upper bowl shaped segment supports a phoenix bird with wings and crescent-like appendages. Showing a green and rich silver opaline iridescence, while the conical base, with raised panels and ovoidal openings, sustains an earthy buff toned incrustation from long burial. Han dynasty (B. C. 206–221 A. D.). Height, 19 inches.

TIBETAN IMAGES AND OTHER OBJECTS OF RELIGIOUS USE

No. 139. Case XXIII. TIBETAN GOLD PLATED SHRINE IMAGE. Represents the Eleven Headed and Thousand Handed Avalôkitês'vara (known as Kuan-yin in China) and regarded also as a female deity or Goddess of Mercy. This figure is distinguishable from others by the smaller heads that surmount the principal head, and believed to have been formed through sorrow for the unredeemed. These heads are arranged in groups of three, of which the topmost is surmounted by the head of Siva (Lord of Destruction), and this in turn by the head of Amitâbha Buddha (Source of Life Eternal). The one thousand arms represent a thousand emperors who are to rule the whole world, and the eyes in the palms of the hands are symbolic of a thousand Buddhas who are to appear during the Mahâkalpa or period of existence of the present universe. See THE MUSEUM JOURNAL for June, 1915, pp. 78 and 81, for a somewhat detailed account of the history and symbolism of this deity. The personification of charity and mercy is posed upon a double lotus petaled pedestal of gold plated bronze homogeneous with the image. Date: probably eighteenth century. Height, 23 inches.

No. 140. Case XXIII. ANTIQUE CRYSTAL BUDDHA, secured in Tibet, but of Indian workmanship; of very great interest, since it is the only Indian crystal statuette of Gâutama Buddha known. It shows several of the lakshanas (thirty-two signs of auspiciousness found on every Buddha), among them the ushnîsha or protuberance at the top of the head, the long ear lobes, and the tufted arrangement of the hair (here indicated by cross hatching). The figure is shown dressed in the usual robe, with right arm and shoulder bare, and seated on the lotus throne. Very old; ascribed to the tenth century.

No. 141. Case XXIII. TIBETAN GOLD PLATED SHRINE IMAGE. Represents Siva, one of the Triad of Hindu gods, with the "Thousand Arms" and "Thousand Feet." A third eye appears on the forehead called the "eye of wisdom," and above the tiara, a cone-shaped

head covering is composed of a thousand human heads or skulls surmounted by a small head. The standing deity is borne by numerous animals and creatures that ride upon the backs of speeding horses. Mounted on an oblong gold plated lotus petaled pedestal homogeneous with the figure itself. Date: probably eighteenth century. Height, 22 inches.

No. 142. Case XXIV. TIBETAN SKULL BOWL WITH COVER (Kapala). Human skull, mounted on bronze triangular stand. The heavy bronze cover, cast in ovate form, is ornamented with four plaquettes upon which appear Buddhistic figures of "temple guardians" in low relief, and alternately posed between four Devanâgari or old Tibetan characters of incantation, while the lower edge is studded with coral and turquoises. The stand of traditional triangular shape is ornamented with three heads of deities and open work, including lotus petal gadrooning, together with studding of coral and turquoise to match the cover. Date: probably seventeenth century. Complete height, 11 inches.

NOTE.—The human skull bowl is used for sacrificial purposes and for alms by the Lamaist priests.

No. 143. Case XXIII. TIBETAN CREED BOOK with carved and gilt wood slabs. Oblong shape; the manuscript sheets of thick blue paper bearing golden toned texts (presumably the Jadumba, or fundamental dogma of the Buddhist creed) are beautifully inscribed by hand in old Tibetan characters, which have served for the later typography editions, such as are printed in black, on white paper. The massive carved teakwood cover, with gilding and polychrome decoration, presents three sunken shrine niches, each holding an enthroned Buddha figure known collectively as the "Three Precious Ones" or the Amitâbha trinity, carved in bold relief. The central Bôdhisat appears under an arch, with four arms, guarded by a winged garuda (a mythical monster, half man, half bird). Accessories include dragons in two pilasters, and the frieze with bird-headed scroll motifs. The reverse side is painted in polychrome to match the underneath panel. Date uncertain; probably sixteenth century.

No. 144. Case XXIII. TIBETAN CARVED AND GILT WOOD SLAB. Oblong shape; used for the Jadumba or Creed Book covering. The carving, with gilding and polychrome decoration, presents three sunken shrine niches, each holding an enthroned Buddha figure, collectively known as the "Three Precious Ones" (the Amitâbha trinity) carved in bold relief. The accessories include birds, animals, and winged garudas (guardians), carved in teakwood with gadrooned mouldings, emblems, and a background of scrolls. Reverse side shows painted decoration in polychrome. Date uncertain; probably sixteenth century.

No. 145. Case XXIII. TIBETAN CARVED SECTION OF AN IVORY TUSK, representing scenes from the life of the Buddha. In the center is seated Gâutama Buddha himself, in the traditional cross-legged position, and with his right hand extended in what is known as the "free gift" position, indicating the freedom of the salvation which he preached. Above are scenes representing, among others, his miraculous birth; his fleeing away on horseback from his father's palace in order to renounce the world; and important episodes in his long ministry. Besides the human and divine figures shown are sheep, goats, horses, hares, and birds, as well as various kinds of trees. The carving is partly in very high relief and partly in the full round. For additional details concerning this most interesting work, see The Museum Journal for June, 1914 (pp. 62–66).

No. 146. Case XXVIII. APRON MADE FROM HUMAN BONES, elaborately carved; from Tibet. Worn only by the higher grades of Lamas on ceremonial occasions of importance. These aprons are of great value, being regarded as sacred and accordingly very carefully guarded. Note particularly the elaborate carving of the plaquettes along the girdle and at the intersections of the strings of beads; each of these has a distinct and often highly complex symbolism attached to it.

No. 147. Case XXIV. TIBETAN CHUNGE OR PORTABLE BARREL. Cylindric shape, used in Tibet, Bhutan and Sikkim for Murwa beer, brewed from fer-

mented millet. The hoops are of Nepalese repoussé work wrought in flowered scroll designs. Date: eighteenth century.

No. 148. Case XXIII. ELEVEN HEADED AVALÔKITÊSHVARA, the personification of charity and mercy (known as Kuan-yin in China, in Japan as Kwannon, and regarded in those countries as a female deity, the Goddess of Mercy). The nine lower heads are believed to have been formed from the original head of Avalôkitêshvara, which through sorrow for the unredeemed, burst into nine fragments. They are arranged in groups of three, of which the topmost is surmounted by the head of Siva (Lord of Destruction), and this in turn by the head of Amitâhba Buddha (Source of Life Eternal). The one thousand arms represent one thousand emperors who are to rule the whole world, and the eyes in the palms of the hands are symbolic of one thousand Buddhas who are to appear during this Mahâkalpa or period of existence of the present universe (computed as enduring 1,344,000,000 years). (THE MUSEUM JOURNAL for June, 1914, pp. 78 and 81, contains a somewhat detailed account of the history and symbolism of this concept.)

No. 149. Case XXIII. LARGE GILT TIBETAN BUDDHIST IMAGE. Cast in three sections and parcel gilt. Represents the deity Bajwan (Mâitrêya, the Buddhist Messiah) seated crosslegged; distinguished by short curly hair (without the ûrna mark on forehead). Ear lobes elongated and pierced. Date: seventeenth century.

No. 150. Case XXIII. TIBETAN GILT BUDDHIST FIGURE, representing Dorje Tomba, one of the numerous Sambhoga Kâya divinities of the Mahâyâna school, seated in traditional form on a lotus base, which is raised upon an oblong pedestal, with open work. The cast figure, with rich attire and head covering, bears the auspicious ûrna mark of a Bôdhisattva on the forehead, and holds a Buddhist vajra emblem in each hand. It has the back plaque in usual form. Date: probably early eighteenth century.

No. 152. Staircase. BRASS TEMPLE DOGS of mythological type, from Nepal. Date: seventeenth century.

No. 153. Cases XXIV and XXV. TWO BRASS ALTAR LAMPS, from Nepal. Date: eighteenth century.

No. 154. Case XXIV. GROUP OF HINDU STATUETTES of various deities, of copper, brass and bronze. Three of these were dug up from a ruined temple near Ujjain (one of the sacred places of India), where they had lain buried since the sixth century A. D.

No. 155. Case XXIV. GROUP OF BUDDHIST STATUETTES. The painted and gilded stone Buddha is from Tibet, and is very old—not later than the fourteenth century. One of the Buddhas has but one arm, while the one beside him has lost both; whether this is due to accident or to design is unknown.

No. 156. Case XXIV. CARAFE AND PLATE of the highest grade of Moradabad workmanship; nineteenth century.

No. 157. Case XXIV. RHINOCEROS HORN LIBATION BOWL AND COPPER SPOON, from a Nepalese temple; eighteenth century. Around the outside are ten plaques, and on the inside, one, representing deities of the Hindu pantheon.

No. 158. Case XXIV. AMULETS, from India, Tibet, and Nepal, mostly of the sort worn by the laboring classes.

No. 159. Case XXIV. THREE SNUFF BOTTLES. While these were secured from Tibet, two or three of them are of Chinese make, particularly the twin bottles of dark green jade.

No. 161. Case XXIV. EUCHARISTIC INKSTAND; because it contains the ink with which the Holy Scriptures are written, it is regarded as the "Mother of Truth."

On the cover is an image of Amitâbha Buddha, and the handles represent mythological animals.

No. 162. Case XXIII. STATUE OF TARA (a female divinity of Tibetan origin worshipped by followers of the Yôga school); she bears in her forehead a third eye, with its long axis at right angles to that of the two others; this is known as the "eye of wisdom."

No. 163. Case XXIII. PALKHORLODOMPA; four faced, ten handed male deity, with Tara, a female deity and an emanation of himself, on his lap. The male and female elements represent, the one, wisdom and power, the other, mercy and love. (For a full explanation of the very rich symbolism of this figure, consult THE MUSEUM JOURNAL for June, 1914, pp. 74–77.)

No. 164. Case XXIII. IMAGE OF BUDDHA, from Tibet; of a very rare type, dating back to the time of the great king Asôka, the Constantine of Buddhism, who reigned B. C. 272–232. (See, on this statue, THE MUSEUM JOURNAL for June, 1914, pp. 69–71.) The nimbus, or "back plaque," is lost.

No. 165. Case XXIII. IMAGE OF TARA, from Tibet; eighteenth century. Compare No. 162, and note that in this case the "eye of wisdom" appears not only in the forehead but in the hands and feet as well.

No. 166. Case XXIII. RARE GILT BRONZE IMAGE of the guru (saint) Padmasambhava, founder of Buddhism in Tibet, about the eighth century, A. D. He wears the customary robe of a Buddhist priest, and the peaked cap of a deified Lama.

No. 167. Case XXIII. IMAGE OF JETCHÜN MILA REPA, a Nepalese saint of the eleventh or twelfth century; he is shown seated upon an antelope skin, holding the pâtra or sacred begging bowl in his left hand, while his right is uplifted in token that he is reciting from the sacred books. (See THE MUSEUM JOURNAL for June, 1914, p. 34.)

No. 168. Case XXIV. BRASS ALTAR LAMP for six lights, from Nepal; eighteenth century.

No. 169. Case XXIII. COPPER STATUETTE OF LAKSHMI (Brahamanic goddess of fortune and beauty), from Tanjore; eighteenth century.

No. 170. Case XXVIII. SILVER BRONZE EQUESTRIAN STATUETTE of a royal bridegroom with four attendants, from Agra; fifteenth century. Note the manner in which the round buckler or shield was carried when not being used in fighting. This group was cast from an alloy consisting of brass, gold, silver, tin, lead, and mercury; this is deemed a perfect alloy, and is very highly prized; rather curiously, it is considered as being formed of eight metals, the two metals composing the brass being counted, separately, as well as in their compound form. Date: seventeenth or eighteenth century.

No. 171. Case XXIII. IMAGE OF MAHÂ MATRI ("Great Mother"), from Tibet. Every detail of this figure has its symbolic significance. (For a full account, see THE MUSEUM JOURNAL for June, 1914, pp. 84–87.)

No. 172. Case XXIII. GILT BRONZE IMAGE OF BUDDHA, from Tibet; eighteenth century. The figure is represented seated on the usual lotus throne, holding in one hand a small vase, emblematic of life giving ambrosia. Among the lakshanas or "auspicious signs" (marks of a Buddha) shown are the long ear lobes and the ûrna or mark on the forehead.

No. 173. Case XXIII. GILT BRONZE STATUE OF MÂITRÊYA ("The Living One;" the Buddha who is to appear next), from Nepal. This figure, which shows the coming Buddha preaching, dates from the eighth century A. D. The plinth, however, is modern. Mâitrêya is quite commonly represented as standing, or else as sitting in European fashion, as opposed to the crosslegged attitude of other Buddhas and Bôdhisattvas. The rosary is one of his attributes.

No. 174. Case XXIII. GROUP, CONSISTING OF GYALWA LOPZANG TAKPA (founder of the present established church of Tibet) and his disciples and tutelary deities. This saint is believed to have been an incarnation of Mañjus'rî (a personification of transcendental wisdom); he combined the discipline of Buddha with the mystical symbolism of esoteric Tantricism preached by the guru (saint) Padmasambhava. "This group is for the use of a beginner in meditation, to make him familiar with the names of the previous saints of his line and the tutelar deities."

No. 175. Case XXIII. STATUETTE OF TARA, seated upon the lotus throne, from Tibet. (See THE MUSEUM JOURNAL for June, 1914, pp. 66 and 69.)

No. 176. Case XXIII. STATUETTE OF TARA, represented as standing, from Nepal. Date: Seventeenth century.

No. 177. Case XXIII. STATUETTE OF TARA, from Tibet; sixteenth century. (Compare this and the two preceding.)

No. 178. Case XXIII. COPPER CASTING OF VISHNU ("The Preserver") seated on a lion; from Gwalior (central India). Vishnu was originally a solar deity, and with Brahma and Siva forms the supreme trinity of Hinduism. He is sometimes shown riding on a garuda, a mythical monster, half man, half bird. Typically he is represented with four arms, holding a club, a shell, a lotus, and a discus. Hence this figure is of a rather aberrant type, for it possesses eight arms, and the attributes are different. Date: seventeenth century.

No. 179. Case XXIII. STATUE OF MACHIK LAPDÖN; of native copper, so pure as not to require smelting; this statue is not less than 600 or 700 years old. Machik Lapdön was foundress of the Chotyul sect, and, later deified, is worshipped as an incarnation of Dorje Phagmo. She is represented here as holding a chötdam (timbrel) in her right hand, and a skull filled with offerings in her left; she is adorned with a necklace of human bones and a simple headdress.

No. 180. Case XXIII. STATUE OF THE BUDDHA KHORWAZEEK, from Tibet; this is not the historical Buddha (S'âkyamuni), but one who is believed to have appeared many ages earlier. (See THE MUSEUM JOURNAL for June, 1914, p. 77.)

No. 181. Case XXIV. BRASS HUKA (WATER PIPE) STANDS, from the Punjab (N. W. India); eighteenth century.

No. 182. Case XXIV. BRASS ALTAR LAMPS, from Nepal; eighteenth and nineteenth centuries.

No. 183. Case XXIV. BRASS WATER VESSELS, from Benares; seventeenth century.

No. 184. Case XXIV. BRASS MODEL OF A STÛPA (monument erected over a Buddhist relic, or to mark a holy spot), from Nepal; eighteenth century.

No. 185. Case XXIV. COPPER AND BRASS VASE of Persian workmanship, hammered and embossed; eighteenth century.

No. 186. Case XXIV. BRASS INCENSE BURNER, from Nepal; nineteenth century.

No. 187. Case XXIV. BRASS HUKA STANDS, from the Punjab.

No. 189. Case XXIV. OLD ALLOYED BRASS VASE, from Delhi; fifteenth century.

No. 190. Case XXIV. VERY OLD BRASS STATUE OF KRISHNA with his flute.

No. 191. Case XXIV. OLD CAST BRASS STATUETTE OF LAKSHMI (Brahmanic goddess of fortune and beauty) from Jodhpur.

No. 192. Case XXIV. STATUE representing the eighth avatar of Vishnu, as Krishna, from Jodhpur, seventeenth century; the flute has been lost.

No. 193. Case XXIII. STATUE OF NIGONPO JEATCHUN DORJE ACHHANG, founder of the Kargyut Pa sect, who lived about 1,300 years ago. He is shown seated on a tiger skin (meaning that he has suppressed pride) and holding in his hands an urn, symbolic of eternal life, and a vajra, or thunderbolt emblem, denoting divine power. The conch shell earrings and the method of wearing the hair show that the figure represents a S'ivaic yogi (holy man).

No. 194. Case XXIII. BRONZE STATUE OF BHAVANU, from Benares; seventeenth century.

No. 195. Case XXIV. BRASS LOTA, from Benares; eighteenth century.

No. 196. Case XXII. STATUE OF MÂITRÊYA (the coming Buddha, or, as he is sometimes called, the Buddhist Messiah), seated crosslegged and holding the pâtra or sacred begging bowl in his left hand, and a vajra or thunderbolt in his right. (Where Mâitrêya is represented in a sitting posture he is usually shown seated in "European" fashion, instead of crosslegged.)

No. 197. Case XXIV. BRASS LOTA, from Benares; eighteenth century.

No. 198. Case XXIV. VESSEL FOR HOLDING SACRIFICIAL RICE, from Tibet.

No. 199. Case XXIV. TEMPLE BELLS, of old pattern, from Nepal; eighteenth century.

No. 200. Case XXIV. BEAKER, of "Bedri" ware (silver damascening), from Hyderabad.

No. 201. Case XXIV. BRASS LOTA (water vessel), from Benares; eighteenth century.

No. 202. Case XXIV. EMBOSSED COPPER AND BRASS WATER VESSEL with silver plaques, from Nepal; eighteenth century.

No. 203. Case XXIV. PAGODA with four figures of Buddha, all in different symbolic attitudes. In the pedestal is shown the sacred Dharmachakra ("Wheel of the Law") flanked by lions.

No. 204. Case XXIV. EMBOSSED BRASS WATER VESSEL, from Tibet; eighteenth century.

No. 205. Case XXIV. BRASS LOTA, from Benares; eighteenth century.

No. 206. Case XXIV. BEAKER, of "Bedri" ware (silver damascening), from Benares.

No. 207. Case XXVII. COPPER WATER VESSELS, from Benares. Date: nineteenth century.

No. 208. Case XXVII. EMBOSSED COPPER AND SILVER WATER VESSEL, from Tibet. Date: nineteenth century.

No. 209. Case XXVII. COPPER AND BRASS EMBOSSED TEAPOT, from Tibet; eighteenth century.

No. 210. Case XXVII. CUSPIDOR OF "BEDRI" (silver damascened) ware, from Hyderabad.

No. 211. Case XXVII. SARAI AND PLATE; character and origin same as those of preceding.

No. 212. Case XXVII. TEMPLE TEAPOT, from Tibet.

No. 213. Case XXVII. DAMASCENED COPPER WATER VESSEL with brass handle, from the Punjab. Date: eighteenth century.

No. 214. Case XXVII. SACRIFICIAL WATER VESSEL of native copper so pure as not to require smelting, from Nepal.

No. 215. Case XXVII. HAMMERED AND PIERCED COPPER URN, from Kashmir. This

vessel contains a brazier inside for live coals, to keep the contained liquid hot. Date: eighteenth century.

No. 216. Case XXVII. HAMMERED AND CHISELED BRASS WATER VESSEL of very fine workmanship, from Nepal.

No. 217. Case XXVII. EMBOSSED COPPER, SILVER, AND BRASS TEAPOT, from Tibet. Date: eighteenth century.

No. 218. Case XXVII. CAST AND CHISELED WATER VESSEL, from Nepal; nineteenth century.

No. 219. Case XXVII. COPPER, SILVER, AND BRASS TEAPOT, from Tibet; eighteenth century.

No. 220. Case XXVII. HAMMERED BRASS WATER VESSEL, from Nepal; eighteenth century.

No. 221. Case XXVII. COPPER TEAPOT with hammered brass ornamental work; eighteenth century.

No. 222. Case XXVII. DAMASCENED COPPER WATER VESSEL, from the Punjab; eighteenth century.

NOTE.—Three types are shown in this case: (*a*) without a handle; (*b*) with the handle at the back; and (*c*) with the handle overarching the top. Notice the frequency with which the handle represents a dragon or other fabulous monster, while the spout protrudes from the mouth of a leviathan.

No. 223. Case XXIV. CHUNAM BOXES from Nepal, of the eighteenth and nineteenth centuries; of various materials—silver, silver and copper gilt, embossed brass and copper, etc.

NOTE.—The word chunam means "shell lime;" this substance, mixed with the nut-like seeds of the areca palm and the betel leaf (a species of pepper, Piper betel) is quite generally chewed throughout the East Indies. It has been estimated that one-tenth of the human race are addicted to this habit.

No. 224. Case XXIV. GROUP OF JEWEL AND TREASURE BOXES of the eighteenth and nineteenth centuries, from India and Nepal.

No. 225. Case XXIV. TWO SWEETMEAT BOXES with eight compartments of embossed brass, from Nepal; nineteenth century.

No. 226. Case XXIV. GROUP OF RELIC BOXES of embossed brass, copper, silver, and copper gilt. From the Deccan. Save the one shaped like a dorje, which dates from the fifteenth century, none are earlier than the seventeenth century.

No. 227. Case XXIV. BRONZE DRAGON, from Tibet. Probably an ornament for a hanging lamp or incense burner; compare the dragons on the incense burner (No. 274). Date: eighteenth century.

No. 228. Case XXIV. OLD ALLOYED BRASS VASE, from Delhi; fifteenth century.

No. 234. Case XXIV. BRASS LOTA, from Benares; eighteenth century.

No. 236. Case XXIV. BRASS LOTA, from Benares; eighteenth century.

No. 237. Case XXVI. PAIR OF BRASS JARS WITH COVERS, of Persian origin. Date: eighteenth century.

No. 238. Case XXVI. BRASS INCENSE BURNER, from Nepal. Date: eighteenth century.

No. 239. Case XXVI. TIBETAN BRASS TEMPLE VASE. Tall repoussé form. Arranged in three compartments, together with cover. The repoussé ornament, delicately pierced, shows a series of contiguous borders in leafy scrolls which involve winged garuda forms, amid floral cartouches, while an upper band with similar scroll motives includes small medallions with ancient Tibetan or Devanāgari characters. The metal has acquired a soft golden patina from age. Used for incense during religious ceremonies. Date: probably seventeenth century.

No. 240. Case XXIV. TIBETAN MAGICIAN'S HORN. Brass repoussé mounting; probably of the eighteenth century.

No. 241. Case XXIV. WRITING SETS, consisting each of pencase and ink bottle, from Nepal. Date: seventeenth and eighteenth centuries.

No. 242. Case XXIV. GROUP OF PHURPAS (magical devil killing daggers) of various types, full of symbolism; that with brass mountings is at least five or six hundred years old.

No. 246. Case XXIV. TIBETAN DORJES (SANSKRIT "VAJRA") or magical thunderbolt emblems. These are priestly symbols of prayer, often introduced in the hands of Buddhist deities, and sometimes called "scepters of Indra." Date: eighteenth century.

No. 247. Case XXIV. THREE TYPES OF MAGICIANS' HORNS, from Tibet; used by the Lamas in exorcising demons; they represent a leviathan, or mythical water monster. Date: seventeenth to eighteenth century.

No. 248. Case XXIII. BRONZE STATUETTE, secured in Tibet but of Chinese workmanship. Date: eighteenth century or earlier.

No. 250. Case XXIII. BRASS STATUETTES, from Bankipur.

No. 251. Case XXIII. BRASS CASTING OF TARA, from Nepal; eighteenth century. In her right hand the goddess holds the sacred flower emblem which so often occurs as one of her attributes while her left is raised in what is known as the kyapjin chhakgya ("protection granting posture").

No. 252. Case XXIV. GOLD DAMASCENED SHIELD, from Hyderabad. Date: possibly of the twelfth century.

No. 253. Case XXIV. BRASS RICE PLATES, from Benares; nineteenth century.

No. 255. Case XXIV. HAMMERED BRASS WATER VESSEL, from Tibet. Date: seventeenth century.

No. 256. Case XXVI. CAST BRONZE ARATICA (lamp held by Krishna) for eight lights, from Travancore (extreme southwest India).

No. 257. Case XXVI. ALTAR LAMP, from Madras; modern.

No. 258. Case XXVI. NEPALESE ALTAR LAMP OF HAMMERED BRASS; eighteenth century.

No. 259. Case XXVI. BRASS ALTAR LAMP, from Nepal.

No. 260. Case XXVI. NEPALESE ALTAR LAMP. An excellent example of its type. The urn is the oil reservoir, from which the oil is dipped with a spoon and poured into the shallow dish projecting in front, which forms the lamp proper. Above this is a figure of Vishnu, flanked on either side by a Ganêsha (the elephant headed god). The handle of the lamp is composed of nine serpents (cobras) intertwined, and their heads represent the nine heads of S'esa Nâga (mentioned in the Hindu epic called the Mahâbharata as the supporter of the earth). The four handed figure beneath the overarching serpents' heads is Nârayâna (Brahma in his character as creator of the Universe) seated on a garuda (a mythical monster, half man, half bird).

No. 261. Case XXVI. BRASS ALTAR LAMPS, from Nepal; eighteenth century.

No. 262. Case XXVI. PERFORATED BRASS TREASURE BOXES, from Nepal; eighteenth century.

No. 263. Case XXVI. COVERED BOWL OF BRASS, of Persian origin; eighteenth century.

No. 264. Case XXIV. EMBOSSED AND CHASED BRASS WATER VESSEL, from Tibet; eighteenth century.

No. 265. Case XXIV. EMBOSSED COPPER AND BRASS WATER VESSEL, from Nepal; eighteenth century.

No. 266. Case XXIV. OLD PIERCED, HAMMERED AND EMBOSSED BRASS WATER VESSEL, secured in Tibet but of Chinese origin.

No. 267. Case XXIV. COPPER AND BRASS VASE, secured in Tibet but of Persian origin; eighteenth century.

No. 268. Case XXIV. WATER VESSEL, secured in Tibet but perhaps of Persian origin.

No. 269. Case XXIV. EMBOSSED AND ROUGHLY CHASED COPPER AND BRASS WATER VESSEL, from Nepal; eighteenth century.

No. 270. Case XXIV. EMBOSSED BRASS WATER VESSEL, from Nepal; eighteenth century.

No. 271. Case XXIV. WATER VESSEL, from Benares; probably of the fifteenth century.

No. 272. Case XXV. JEWELED AND HIGHLY DECORATED MITRE with dorje or thunderbolt emblem at top, from a life-sized bronze statue of Buddha, from Tibet; sixteenth century.

No. 273. Case XXV. TWO LOTAS OR WATER VESSELS; the one of damascened copper, from Tanjore, seventeenth century; and the one of brass, from Benares, eighteenth century.

No. 274. Case XXV. BRASS BOX flanked by incense burners; the latter from Nepal, eighteenth century.

No. 275. Case XXV. PAIR OF BRASS INCENSE BURNERS, from Nepal; designed to be suspended; the dragon and fish are very characteristic.

No. 276. Case XXV. BRASS PERFORATED TREASURE BOX, and two small altar lights, also of brass; all from Nepal, of eighteenth century workmanship.

No. 277. Staircase. LACQUERED FIGURE seated on an armed throne with footstool, from Korea. The costume, with its long robes, its girdles, its deeply pendent sleeves, and its flat topped headdress, is that formerly worn by the higher dignitaries of the Korean court; like the style of hairdressing shown here, it was originally derived from ancient China. The portliness of the figure, according to Oriental ideas, indicates prosperity and well being. The arms of the throne are decorated in a simple scroll pattern, the feet of the throne and footstool are supported on the heads of mythological monsters, and the panel in front of the pedestal has a black and gold lacquered dragon on a red background. Date: eighteenth century.

TIBETAN PAINTINGS

No. 278. TEMPLE SCROLL, OR BANNER. Illuminated painting representing the historical Buddha, S'âkyamuni, "the omnipotent and all wise," seated among clouds, with a golden body, and robed in a red chadar, which covers both shoulders. The deity's head is covered with short blue curly hair, and shows the ûrna mark and pendulous ears, after the type of the Dhyâni Buddha images made at Gaya during the reign of Asôka (B. C. 272–232). The hands are held in a mystical "position of teaching" gesture (tips of forefingers held against the thumbs, alike in both hands); this is an unusual form. Date: eighteenth century.

Presented by Mrs. John L. LeConte and Dr. Robert G. LeConte.

No. 279. TEMPLE SCROLL. Illuminated painting believed to represent Avalôkitês'vara (the "down-looking

sovereign," who presides with Amitâbha over the "paradise of the west."). This deity, adorned with tiara (mukuta) and the ûrna mark on forehead, is seated in the attitude and posture of a Bôdhisattva, hands joined in prayer and posed against a white nimbus and halos, over which appears a sacred character. Date: eighteenth century.

Presented by Mrs. John L. LeConte and Dr. Robert G. LeConte.

No. 280. TEMPLE SCROLL. Illuminated painting, representing Avalôkitês'vara, who presides with Amitâbha over the paradise of the west. The deity, adorned with the mukuta tiara and ûrna mark, is seated in the traditional Bôdhisattvic Asan posture, against a circular white nimbus and halos, and holds a lotus flower emblem in one hand, while the other is extended with fingers up in mystic form. Above appears a sacred character. Date: eighteenth century.

Presented by Mrs. John L. LeConte and Dr. Robert G. LeConte.

No. 281. TIBETAN TEMPLE SCROLL (Mandala). Represents saint (guru) Padmasambhava, who introduced Buddhism into Tibet about the middle of the eighth century. He is shown with his usual attributes, a dorje or thunderbolt emblem in his right hand, and in his left the skull bowl, while against his left shoulder leans a trident bearing upon its shaft a skull and the heads of a man and child. Beside him are his two wives, also holding skull bowls supposed to be filled with blood. Date: sixteenth century.

No. 282. TEMPLE SCROLL. (Prabhâ Mantra Mandala, in Sanskrit.) An illuminated painting, representing the image of Mahâ Vâirôtchana Tathâgata (Dai Nichi Niorai) one of the "Triratna" or Buddhist trinity, called "The Deity of Wisdom and Perfect Purity." A personification of the supreme intellect of Buddha. His Chinese name, Ta Shi Shu-lai, means "Great Light." The figure is represented with a golden body, seated on a padmasana or lotus throne, against a pale rose colored nimbus, and wearing the mukuta (tall crown) upon which

appears a small Buddha image, implying a former Bôdhisattva state. The positions of the hands are supposed to express one of the mystical gradations of meditation (samâdhâ) or ecstasy. Above the crown appears a black prayer disc displaying golden Lânchâ characters forming a pious sentence which by constant repetition constitutes an important part of Lamaist or priestly devotions. Below this disc are two others, side by side, each with a single Chinese character. The whole is supported by an upright golden vajra emblem, or dorje, with a lotus pedestal beneath. Date: seventeenth century.

Presented by Mrs. John L. LeConte and Dr. Robert G. LeConte.

No. 283. TIBETAN TEMPLE SCROLL. One of an incomplete series representing the eighteen Arhats or disciples of Buddha. In the center is the Arhat Dharmatrâta (reckoned the seventeenth of the series), seated on a chair, holding a censer, a tiger crouching before him. In the upper right hand corner is shown the sixteenth Arhat (in Tibetan Mi-byed-pa; the Sanskrit equivalent of this name is unknown), holding his usual emblem, a miniature stûpa (pagoda). In front of him kneels a Turk or Iranian holding a bowl filled with jewels which he is offering to the saint. The figure in the upper left hand corner is the Arhat Gopa (sBed-byed-pa in Tibetan —the fifteenth of the series) holding in both hands a book of the usual rectangular shape. Before him stands a man offering a tribute of precious stones which he has brought suspended from a pole. The two martial figures in the lower portion of the scroll are two of the four Guardians of the World (Lokapâla), or Great Heavenly Kings. To the right is the God of Wealth, Kubera or Vaiçravana, the regent of the North, whose complexion is yellow; in his right hand he holds a flag, and in his left an ichneumon, believed to spit jewels. This animal is the enemy of snakes, which in India are believed to guard jewels; by devouring the snakes, the ichneumon gains possession of the jewels, and is therefore considered the emblem of the God of Wealth. In the left hand lower corner is Virûpâksha, the guardian of the West, whose complexion is red; he is shown holding a miniature pagoda on his right palm. Since the two last named

are conceived as protecting the world mountain Sumêru (the center around which all heavenly bodies revolve) from the attacks of demons, they are represented as clad in full armor. Date: fifteenth century.

PERSIAN POTTERIES AND BRONZES

No. 284. Case XXIX. SMALL LUSTRED VASE. Bulbous body with small everted neck. Hard well baked porcelanous paste with a semi-translucent white ground, sustaining a brownish copper lustred decoration, à reflet métallique; details include the cypress tree and tulip flower motifs and show the ruby reflections with variations. Date: sixteenth century. Height, 4¼ inches.

No. 285. Case XXIX. PERSIAN LUSTRED PLATE. Round shape; well baked porcelanous paste; the interior with white ground displaying a fragmentary landscape in "ruby" lustred decoration. The design is dominated by a stag and cypress tree and shows golden, red and purplish tones, à métallique reflet. The decoration is completed by the floral arabesque bordering in like lustred tones, while the underside with white ground is bordered by a recurrent design of circles. Date: sixteenth century. Diameter, 8 inches.

No. 286. Case XXIX. PERSIAN LUSTRED PLATE. Round shape; hard well baked porcelanous paste. The interior with white ground displays an interlacing of arabesque and floral scroll motifs, executed in metallic lustred brown tones with ruby colored reflections. The underside with light sapphire blue border sustains a series of five plant motifs in deep golden lustre à reflet métallique. Date: sixteenth century. Diameter, 8½ inches.

No. 287. Case XXIX. PERSIAN BLUE LUSTRED BOWL. Flaring shape; hard well baked porcelanous paste. The interior with soft white body color displays a so-called ruby lustred decoration in the form of circular medallions that enclose arabesque details. The exterior with deep sapphire blue glaze displays conventional

cypress trees alternately posed amid floral motifs that are executed in dark golden hues with metallic lustre showing ruby and purplish reflections. From Ispahan. Date: sixteenth century. Diameter, 7 inches.

No. 289. Case XXX. LARGE ZENDJAN FAÏENCE PLAQUE. Persian; round shape. The interior displays brown metallic lustred decoration with deep golden reflections on a soft ivory white ground. The details include cross bars with rosettes and double bordering. The outer rim is finished by an inscription in flowing Cufic characters. The reverse side is covered with a deep sapphire blue monochrome glaze. From Zendjan. Date: tenth or eleventh century. Diameter, 14 inches.

No. 290. Case XXX. EARLY PERSIAN POTTERY BOWL. Flaring shape; light buff frit paste, coated with a lustreless glaze of ivory-like smoothness. The decoration includes piercings filled over with the silicious glaze. The exterior surface displays a wide border engraved with fantastic animals running amid leafy scrolls. Found at Rhages. Mended. Date: probably tenth century. Diameter, 7¼ inches.

No. 291. Case XXIX. LARGE PERSIAN TILE. Square shape, silicious glazed frit pottery with a plumbous white surface, sustaining the cobalt blue decoration under the silico-vitreous glazing. The design includes an upper border and a small white cypress tree, flanked by grape and foliage motifs on blue ground. Date: sixteenth century. Size, 10½ inches square.

No. 292. Case XXIX. PERSIAN BLUE AND WHITE PILGRIM BOTTLE. Conventional flattened shape with short brass mounted neck. The plumbous white porcelanous body sustains a sky blue ground with white reserved and black outlined figures of animal, bird and foliage. The obverse side includes a hunter aiming to shoot a squirrel. From Ispahan. Date: sixteenth century. Height, 10½ inches.

No. 293. Case XXIX. PERSIAN BLUE AND WHITE PILGRIM BOTTLE. Conventional flattened

shape with short neck. Blue figure, animal and bird decoration similar to the preceding. From Ispahan. Date: sixteenth century. Height, 10½ inches.

No. 294. Case XXX. PERSIAN SWEETMEAT DISH (Adjilkhori). Deep salver shape, with seven bowl-like cavities to hold varied sweetmeats; light buff toned Persian pottery with silicious glazing and brown metallic lustre. The central receptacle presents Saracenic arabesque decoration, whilst the six surrounding circular compartments sustain Iranian figures that are clothed in the Sâsânid dynasty style, alternately with arabesque scrolls matching the center. Each sunken circular receptacle is bordered by Cufic inscriptions; the remaining surfaces and triangles being filled with diapered patterns and bird motifs and the exterior with brown metallic lustre including a series of nine white medallions with palm leaf designs. From the ancient Median city of Rheï, now called Rhages. Date: twelfth century. Diameter, 14 inches.

No. 295. Case XXX. EARLY RHAGES CEREMONIAL PLATE. Deep flaring shape; dense buff toned paste with silicious glazing. The interior decoration with pale golden metallic lustre displays two bulls with long scrolling tails, boldly drawn in the early Iran or Median manner. Between the animals appears a vertical column bearing Cufic inscriptions of a remote period. The reverse side sustains a series of six medallions and Cufic inscription on panel of the foot. Rare example found at Rhages, the ancient Median city of Rheï. Date: eighth or ninth century, A. D. Diameter, 12¾ inches.

No. 296. Case XXX. ROYAL PERSIAN CEREMONIAL BOWL. Wide flaring shape; light buff toned paste, with lustreless glaze, showing a smooth ivory-like quality. The colored decoration on the interior with gold incrustations, presents an Iranian king seated between red columns of his throne, attended by three seated personages of his court. A guarding sphinx appears below, together with an ibis bird; whilst the rim is bordered by a white Cufic inscription on blue ground. The exterior with an opalescent grayish buff glazed



No. 294.

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ground sustains a bordering of black inscriptions in flowing Neskhy characters of benedictions and titles, prescribed by Persian etiquette, when referring to their rulers. Rare example from Rhages, the ancient Median city of Rheï. Date: eleventh or twelfth century. Diameter, 7½ inches.

No. 297. Case XXX. IMPERIAL TURQUOISE BLUE BOTTLE. Rhages faïence; globular shape with slender neck and foliated aperture, presenting a remarkable ornamentation, modeled in low relief before the application of the turquoise blue glazing, which stops short in thick running ridges near the base where the buff biscuit is seen. The raised details of design include a border at the shoulder filled with running griffin-like animals, below which follows a wide band with a fanciful Cufic inscription of benediction for the ruler. Found at Rhages, the ancient Median city of Rheï. Date: tenth century. Height, 10¼ inches.

No. 298. Case XXX. RHAGES BOWL. Flaring shape; silicious blue glazed pottery with black decoration; the interior displays scrolling foliation in underglaze black on a ground of light turquoise blue, whilst the blue exterior is simply covered in the blue glaze, bordered by two lines. Found at Rhages, the ancient Median city of Rheï. Date: thirteenth century. Diameter, 8¼ inches.

No. 299. Case XXX. PERSIAN POTTERY TWO HANDLED VASE. Bulbous oviformed body with archaic lion handles and small side spout. Buff toned paste with silicious gray glazing. The colored decoration presents a wide border of camels that appear to be tied to stakes during a halt. A Cufic inscription surrounds the upper rim. Found at Rhages, the ancient Median city of Rheï. Date: probably the eleventh century. Height, 6¼ inches.

No. 300. Case XXX. RHAGES BLUE POTTERY BOWL. Flaring shape; blue glazed frit body of light buff tone. The interior with dark peacock blue ground displays a raised black quadrifoil decoration in the form

of tulip panels that involve arabesque details and a central motif all in underglaze black. The exterior is coated over in a pale turquoise blue, running thick toward the base. Found at Rhages, the ancient Median city of Rheï. Date: twelfth to thirteenth century. Diameter, 8 inches.

No. 301. Case XXX. PERSIAN LUSTRED DISH. Deep round shape raised on three feet; soft ivory white body with silicious glaze and red copper lustred decoration. The interior presents a gazelle browsing among flowers, while the exterior is bordered by an ornate Cufic inscription. Karagan or Rhages. Date: probably twelfth century. Diameter, 5¼ inches.

No. 303. Case XXX. SULTANABAD BOWL. Deep shape with small foot; silicious blue glazed pottery; the interior with turquoise blue body color displays a series of irregular circular black medallions filled with scrolled vines; whilst the exterior with pale turquoise tone is divided in vertical petal-like forms. Date: thirteenth century. Diameter, 9 inches.

No. 304. Case XXX. LARGE SULTANABAD BOWL. Semi-globular shape with inverted upper rim and small foot; silicious glazed frit body. The interior decoration displays a series of twelve radial divisions partly invested with blue diaper patterns, stippling and Cufic inscription, finished at the rim by a bordering of Cufic inscriptions in blue, which is repeated on the exterior, together with radiating brown and blue stripes that extend half way toward the foot. Date: thirteenth century. Diameter, 10½ inches.

No. 305. Case XXX. LARGE TURQUOISE BLUE SULTANABAD BOWL. Heavy flaring shape with thick flanged rim; buff toned paste, covered uniformly in a turquoise blue glaze in combination with black decoration. The interior displays a latticed diaper pattern, whilst the exterior sustains a Cufic inscription around the flange of upper rim, followed below by linear black division. Date: thirteenth or fourteenth century. Diameter, 10 inches.

No. 306. Case XXX. TURQUOISE BLUE SULTANABAD BOWL. Heavy flaring shape with thick flanged rim; buff toned paste. The exterior and interior are uniformly covered with turquoise blue glaze; the bowl is distinguished for an outer rim border with Neskhy inscription. Date: late thirteenth or early fourteenth century. Height, 8½ inches.

No. 307. Case XXX. SULTANABAD PLATE. Deep shape, silicious glazed frit body of light buff tone. The decoration with radial petal formed panels alternately displays animals, like foxes, and blue floral motifs in part against a deep olive colored ground. The remaining outer surface sustains blue arabesque scrolls; the underside is decorated with radial blue vines showing an iridescent quality from burial. Date: thirteenth century. Diameter, 9 inches.

No. 308. Case XXX. SULTANABAD BOWL. Flaring shape with characteristic flat flanged rim border, silicious glazed buff toned paste of heavy quality. The interior displays blue, green and brown palmette cartouches with arabesque details surrounded by a stellated center medallion; finished by a rim border with Cufic inscription. A similar Cufic band surrounds the exterior rim in blue and brown, followed by a string of gray and blue tones. Date: thirteenth or fourteenth century. Diameter, 8¼ inches.

No. 309. Case XXX. SULTANABAD BOWL. Wide flaring shape; light silicious glazed pottery; the interior decoration displays a central medallion with blue, brown and black trellis design, surrounded by arabesque and radial scrolls on ivory white ground, including dashes of turquoise blue in the bordering. The exterior is covered with scrolled details and silvery iridescence. Date: thirteenth century. Diameter, 8½ inches.

No. 311. Case XXX. SMALL RHAGES WATER JUG. Bulbous shape with short everted neck and curved handle. Buff toned paste with silicious green tinged glazing, including a deep olive green colored border decoration slightly raised and enclosing the Cufic inscrip-

tion that surrounds the body in like olive tint. Found at Rhages. Mended. Date: twelfth to thirteenth century. Height, 6½ inches.

No. 312. Case XXX. PERSIAN FLOWER ROSADON VASE. Pear shape with everted neck, the shoulder sustaining four projecting bulbous apertures. Grayish frit body with silicious glazing invested with a brilliant brown metallic lustred decoration, the details including four small medallions with female figures posed between the four projecting segments and a checked diapering at the neck. Found near Rhages. Date: twelfth century. Height, 7½ inches.

No. 313. Case XXX. RHAGES BOWL. Semi-globular shape; grayish toned paste with silicious glaze; the interior displays a geometric latticed pattern in red and gray, together with a diapered rim border which is flanked by black lines. The exterior with smooth ivory colored ground is encircled by a Cufic inscription. Found at Rhages, and mended. Date: twelfth century. Diameter, 8¾ inches.

No. 314. Case XXX. SMALL PERSIAN BOWL. Conventional form; hard frit paste, coated in a light turquoise blue glaze of opaque quality; exterior is plain whilst the interior is engraved with pigeon and arabesque scroll design under the glaze; found at Zendjan. Date: twelfth century. Diameter, 4½ inches.

No. 321. Case XXX. PERSIAN BOWL. Flaring sides with slightly incurved rim. Covered with crackled glaze over ivory ground. Painted underglaze in dark blue, violet, black and green in a conventionalized arabesque design surrounding the figures of a pair of swans in the center of a foliated ground. A conventional border and an inscription form the decoration on the exterior. Covering the entire surface is a beautiful opalescent patina. Sultanabad. Date: thirteenth century.

No. 330. Case XXX. LARGE PERSIAN BOWL. Graceful globular form with narrow base, presenting an ivory toned body glaze with crackle. The decoration in

blue, black and green, shows a series of four deer-like forms on the interior, divided by radial lines, while the exterior sustains arabesque forms, together with conventional birds, posed between linear bands. In parts it displays iridescence from burial. Rare Rhages example of the twelfth century. Diameter, 9½ inches.

No. 331. Case XXX. SULTANABAD BOWL. The interior with dark blue glaze sustains radiating divisions with conventional floral devices, centered by a pair of storks, while the exterior is encircled by other conventional details on turquoise blue ground. Date: probably thirteenth century. Diameter, 6¼ inches.

No. 332. Case XXX. PERSIAN EWER. Presenting an archaic pear-shaped contour with indentations and slender neck, terminating in the spout, which is formed by a bird's head together with handle. The body is glazed in blue angular divisions, over which appears the arabesque decoration in brown tone, with metallic luster and golden reflections. Mended. Date: fifteenth to sixteenth century. Height, 15½ inches.

No. 333. Case XXIX. LARGE SULTANABAD JAR. Amphora shape, with four handles at the neck, and raised serpentine band at the shoulder; fashioned in the form of a ninth century vase from Rakka; with green crackled glaze. The surface sustains a rich iridescence of silvery tones, together with incrustations due to long burial. Date: thirteenth century. Height, 20 inches.

No. 334. Case XXX. SULTANABAD EWER. Ovoidal body with small neck and curved handle, covered with a deep turquoise blue glaze with slight crackle, relieved by dark blue decoration of radiating lines which surround the base, while the central band sustains Cufic inscription. Date: thirteenth century. Height, 8 inches.

No. 335. Case XXX. SULTANABAD EWER. Graceful globular body with small contracted neck and curved handle; glazed with a turquoise blue tone which is relieved by geometrical decoration in black. The

whole presents silvery iridescence and opal tones due to long burial. Date: thirteenth century. Height, 9¾ inches.

No. 336. Case XXX. SULTANABAD CUP. Graceful shape with rounded foot; coated with a vitreous turquoise-blue glaze which sustains ornamental Cufic characters in black arranged in form of a bordering, partly covered with an iridescent silvery coating from burial. Date: probably thirteenth century. Height, 4½ inches.

No. 337. Case XXX. SULTANABAD CUP. Deep cylindric shape, tapering downward to the base, coated with turquoise glazing. The exterior presents an arabesque interlaced band, involving "S" forms, painted in black. Date: twelfth to thirteenth century. Height, 4 inches.

No. 338. Case XXX. PERSIAN BOWL. With broad rim band and narrow foot; interior shows plain turquoise glazing, while the exterior presents dark blue enameled body glazing with Cufic inscriptions and radial lines. Date: probably thirteenth century. Diameter, 7¼ inches.

No. 339. Case XXX. RHAGES BOWL. Flaring conical shape with narrow base; presenting a lusterless crackled ivory glazing throughout, while the interior presents a band of undulated blue lines, centered by a griffin. The exterior presents black Cufic inscription in linear form near the rim. Date: twelfth century. Diameter, 6½ inches.

No. 340. Case XXX. RHAGES BOWL. With flaring sides and narrow base presenting an ivory colored ground. The interior sustains radial blue lines and the exterior a bordering of black scroll motifs; the whole is invested with a rich silvery iridescence, including gold reflections. Date: twelfth to thirteenth century. Diameter, 8½ inches.

No. 342. Case XXIX. MOHAMMEDAN BRONZE MORTAR. Quasi-cylindric shape spreading outward at

base and upper rim. The sides display six diamond-shaped panels and ovoid bosses, moulded in salient relief together with engraved arabesque borders, while the upper rim sustains a band with Cufic characters. The whole is coated with a rich olive green patina. Date: probably eleventh century. Height, 9 inches. Diameter, 7¾ inches.

No. 343. Case XXIX. ANCIENT SASSANIAN BRONZE MORTAR. Octagonal shape with two handles and loose rings. The exterior presents a series of six raised panels moulded in the form of seated figures that are posed between the handles and vertical pilasters. The whole is thickly coated with a verdigris green patina due to immurement in the bed of a river. Dynasty of the Sassanidæ (226–651 A. D.). Height, 6½ inches. Diameter, 9 inches.

No. 344. Case XXIX. PERSIAN BRONZE DISH. Shallow round form with three feet. The interior, with engraved ornament, displays a mythological winged sphinx panel and bordering, with Cufic inscriptions; another inscription appears on the exterior, interrupted by rosettes. The whole is coated with a blended olive and red patina. Found at Hamadan. Date: twelfth or thirteenth century. Diameter, 6¼ inches.

No. 345. Case XXIX. BRONZE DOOR KNOCKER AND HANDLE. Rounded annular form with silver incrustation. Date: twelfth or thirteenth century. Formerly on the door of a shrine. The inscription reads:

> "This round and much to be desired knocker is at the door of the Khanigah (monastery or convent) of the saintly and sublime tomb of that Prince of Saints, Shayhk Saif ed-Din of Bakharri (i. e., a native of Bakharr, a well-known town of Khorassan in Bokhara, now Northern Perisa), may God be satisfied with him."

Saif ed-Din was one of the greatest religious chieftains, one of the Shaykhs of the Sufis, members of a mystic Mussulman fraternity, and a disciple of the famous Sufi Shaykh Nadjin ed-Din el-Kabre who was killed by the

army of Genghis Khan in the year 1220, A. D. After the death of his master, he established himself at Bokhara where he erected a monastery, dying there in 1259 A. D. His tomb, called Djami, in Nafahat, is to be seen to this day.

GROUP OF ASIA MINOR FAÏENCE

No. 346. Case XXIX. LARGE RHODIAN WATER BASIN. Deep bowl shape, used for ablution; silicious white ground which sustains a typical colored decoration; the details on the exterior include tulips and marigolds in red, blue and black, together with green foliage. The interior panel displays a conventional saracenic floral and serrated leaf motif on white ground. Date: sixteenth century. Diameter, 14 inches.

No. 347. Case XXIX. LARGE RHODIAN PLATE. Silicious glazed frit body with plumbous white ground; the decoration in typical colors includes a green cypress tree surrounded by red carnations and bluebell flowers. The bordering sustains conventional black scrolls and the underside scattered buds and leafage. So-called Rhodian, probably made at Lindus. Date: sixteenth century. Diameter, 11½ inches.

No. 348. Case XXIX. LARGE RHODIAN PLATE. Silicious glazed frit body with plumbous white ground; the decoration in typical red, blue and green underglaze colors, presents a conventional flower and serrated leaf motif. The border sustains alternate red and blue blossoms; similar loose floral devices are introduced on the reverse side. Date: sixteenth century. Diameter, 12 inches.

No. 349. Case XXIX. LARGE RHODIAN PLATE. Silicious glazed frit body with plumbous white ground; the decoration in typical colors presents a conventional floral motif, including bluebells, red carnations, blue tulips and green foliage, centered by a serrated blue and red herati leaf. The border is finished with sepia colored concentric scroll while the reverse border is finished with



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blue and green floral devices—so-called Rhodian ware, probably made at Lindus. Date: sixteenth century. Diameter, 12 inches.

No. 350. Case XXIX. RHODIAN POTTERY JUG. Bulbous body with attenuated neck and curved handle, silicious glazed Lindus pottery, with plumbous white ground, which sustains orange red and sapphire blue tulip flower decoration with green leafage. Date: sixteenth century. Height, 9½ inches.

No. 351. Case XXX. PERSIAN FAÏENCE BOWL. Flaring shape; interior with turquoise blue glazed body color, which displays a central medallion with the figure of a woman in red Iranian garment, around which are posed four other medallion forms, showing attendant female figures, two of which are musicians while two others are reciters. The interspaces are filled with arabesque details in red and gray painting over the glaze, followed above by a narrow black rim bordering, involving Cufic script in ornamental form. The exterior with turquoise blue glaze sustains a band of Cufic inscription in black. Found in the ancient Median city of Rhages. Date: twelfth century. Diameter, 6½ inches.

From General Brayton Ives Collection, New York.

No. 352. Case XXIX. RAKKA POTTERY EWER (Asia Minor). Pear-shaped body with attenuated neck and spouted lip, finished with a flat curved handle. Light buff-toned clay, showing peacock blue zones of the original glazing, with black decoration, which is almost covered by the silvery iridescence due to long burial, in parts showing various hues of gold and coppery reflections. From Mesopotamia. Date: twelfth century. Height, 7½ inches.

No. 353. Case XXIX. RAKKA POTTERY WATER BOTTLE (Asia Minor). Bulbous body with slender flaring neck; light buff-toned clay; in parts are displayed zones of the original turquoise blue glazing, together with rich silvery iridescence due to long immurement, and in parts are sustained varied hues of gold and coppery reflec-

tions. From Mesopotamia. Date: twelfth century. Height, 7½ inches.

From General Brayton Ives Collection, New York.

No. 354. Case XXIX. LARGE RAKKA JAR. Oviform with slightly contracted neck, sustaining four handles; Rakka pottery, ornamented with a serpentine band at the shoulder. The exterior is covered with an iridescent silvery turquoise blue glaze, showing a pale greenish tinge. Interesting and large example from the Mesopotamian city of Rakka. Date: twelfth century. Height, 19¼ inches. Diameter, 13 inches.

No. 355. Case XXIX. MOHAMMEDAN BLUE GRAVITTO PLAQUE. Shallow round form; terra cotta colored pottery; the ornamentation in "Sgravitto gravitto" hammer tooled style under the monochrome lapis blue enamel glaze, displays palm leaf motifs alternately with circular panels, all of which bear Neskhy inscriptions. The central disc reads, Mohammed (the Prophet), whilst the surrounding panels bear his disciples' names. Another inscription, etched on the rim border, contains, possibly, the Mamluk name of a ruler in Egypt. Date: seventeenth century. Its provenance is uncertain. Diameter, 13¾ inches.

PERSIAN AND ASIA MINOR TEXTILES AND RUGS

No. 357. ASIA MINOR VELVET COVER. Ground red velvet, with palm leaf pattern woven row upon row in greenish toned gold threads, together with bordering. Date: early sixteenth century. Length, 5 feet 9 inches. Width, 4 feet 2 inches.

No. 358. ASIA MINOR BROCADE. Ground cerise with serpentine pattern in old gold edged with serrations of white, enclosing ellipsoidal panels bearing floral designs in old gold, pale blue, and white.

No. 359. ASIA MINOR SILK COVER. Ground, green, covered with an ellipsoidal paneling involving gold

scrolled outline and flowered centers, interwoven with a modicum of red and white. Date: seventeenth century. Length, 3 feet 11 inches. Width, 3 feet 9 inches.

No. 360. CHINESE VELVET COVER. Ground of body a deep blue with designs of dragons, clouds and various symbolic objects; border, deep blue with design of dragons in deep blue.

No. 361. PERSIAN SILK BROCADE COVER. Taupe ground with flowered serpentine pattern woven in red, white, green, and old gold, the colors all much softened and toned down with age.

No. 362. PERSIAN CAUCASUS MAT. Taupe ground, on which is a floral design in old gold and green.

No. 363. PERSIAN SILK BROCADE. Drab ground showing a floral bouquet, butterfly, and bird design woven in delicate shades of green, brown, old gold, and salmon pink.

No. 364. PERSIAN VELVET PANEL. Ground is of gold, with metal tissue; the raised velvet design being composed with lotus flowers and birds, woven in soft old red and yellow with a modicum of white. The design is well defined and interesting. Date: late sixteenth century. Length, 6 feet 8 inches.

No. 366. SCUTARI VELVET COVER. Ground of gold, with ellipsoidal paneling in cerise, with palm leaf design in old gold and green. Edged and lined with crimson satin.

No. 367. PERSIAN SILK AND GOLD VESTMENT. Ground, old gold, with small flowered serpentine pattern, woven in green and red. Date: early seventeenth century.

No. 368. PERSIAN SILK BROCADE (fragment). Ground, blue; design shows mounted hunters and lotus flower motifs, woven in delicate tones of green and red. Date: late sixteenth century.

No. 372. PERSIAN CLOTH OF GOLD (fragment). Ground, gold tissue, interwoven with floral brocading in light colors of silk. Date: seventeenth century. Length, 2 feet 7 inches.

No. 374. PERSIAN SILK VELOUR. Cloth of gold ground of deep tone, showing floral bouquet and butterfly designs in cut velvet, woven in varied and delicately defined colors. Date: seventeenth century. Length, 4 feet 4 inches. Width, 2 feet 4 inches.

No. 375. TURKISH SILK MOSQUE PANEL. Ground, red; design shows three panels, divided by slender columns, the three spandril arches each holding pendants with mosque lantern devices. Framed by a flowered silk and gold border, dominated by poppy details, including green and blue scrolls. Finished with an edging of fringe and lined with red satin. Date; seventeenth century. Length, 5 feet. Width, 4 feet.

No. 378. MANCHURIAN CARPET. The field, woven with lustred silky pile on a background of gold threads, presents an "all over" design of varied colors involving formally posed floral and small geometric forms surrounded by varied borders; including a central border with silver ground and recurrent floral devices; flanked by narrow guard stripes that show blue grounds with small red and yellow floriations. Date: probably seventeenth century. Length, 13 feet 4 inches. Width, 7 feet 2 inches.

No. 379. PERSIAN SILK CARPET. Kashan weave, with fine shimmering silk pile; the field with russet ruby colored ground presents a small "all over" pattern of conventional flowers and vines, woven in varied well defined colors. The main border with dark sapphire blue sustains recurrent floral patterns woven in harmony with the center. The small flanking bands in blue and red shows small light colored floriation. Date: late eighteenth century. Length, 13 feet 4 inches. Width, 7 feet.

No. 390. ANTIQUE CAUCASIAN RUG (SEDJADEH). Baku weave of the eighteenth century.

Distinguished by its closely woven pile and lustrous colors, presenting an "all over" pattern in chevron and palm-leaf designs on deep blue ground. The field thus forms a setting for the varied medallions, outlined in serrated forms, which are centered by geometrical devices and bird motifs, or symbols to match the corner motifs. Framed by numerous borders; the main border, with sapphire blue ground, showing conventional flower and bird designs, is flanked by varied guard bands in contrasting colors, which are carried over from the field, including a rich golden yellow body color on the outer band with floriations. The Soshyantos, or "fire priests" symbolism in the details indicates Zoroastrain and early Iranian influence. Length, 12 feet 5 inches. Width, 6 feet 7 inches.

No. 391. ANTIQUE TURKISH PRAYER RUG OR NAMAZLIK. Ghiordes weave of the sixteenth century. Distinguished by its short lustrous nap and light mellow-toned colors. The prayer field, of pale sea green (holy Mohammedan color) is relieved by flowered inner bordering, and sustains a light, turquoise blue *mihrab* spandrel interwoven with conventional floral details. The characteristic colors of both panel and *mihrab* are studiously carried into the numerous narrow border framing areas, showing skilful distribution of floriations and varying details. Typical Mosque *Namazlik* of the Ghiordes looms. Length, 7 feet 2 inches. Width, 5 feet 2 inches.

CHINESE LACQUER WORK

No. 400. "COROMANDEL" SCREEN. The name of this type of screen is a corruption of "Calamander" (Diospyros quaesita), a species of ebony much used in furniture making in southeastern Asia. The screen is of lacquered wood, in twelve leaves, elaborately decorated on both sides with incised designs painted with various colored lacs against a background of a deep rich brown. Running entirely around the front of the screen is a broad border displaying emblematic objects, including vases, ancient bronze vessels, jade ornaments, jewels, the

sacred fungus of longevity (ling chih), branches of coral, and baskets of fruit and flowers. Within this border is the principal design, representing scenes in an imperial palace. There being no inscription it is difficult to say just what the artist had in mind. Upon the whole it is probably the Han Kung Ya Tsih ("Distinguished Gathering at the Han Palace") that is here portrayed. There are, however, some grounds for thinking that it is the Hua Yüeh Lou of the emperor Ming Huang of the T'ang dynasty (compare No. 58 in the collection of Chinese paintings). As usual the palace is built by the waterside, and landscape gardening of a high order plays an important part in the composition. The personages represented are ladies of the court and their attendants, with horses, rabbits, lapdogs, pet deer, peacocks and cranes. Among the occupations shown are games and sports, such as battledore and shuttlecock, swinging, dancing, boating, and riding on horseback, as well as pastimes like music, chess, reading, painting, and embroidery. The reverse of the screen has also a broad border running around it bearing at the sides and bottom spirited likenesses of various mythological animals, while at the top it displays representations of fruits of different sorts, each with an ancient bronze object beside it. Within this border, instead of a single unified composition such as appears on the front, each leaf of the screen bears a separate picture, with flowers, rocks, and birds, the various species of pheasant being especially numerous. Date: Ming dynasty (1368–1644 A. D.).

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